

FEBRUARY 1, 1950

THE

# Art digest

*Rembrandt: "Self-Portrait As a Young Man," at Wildenstein Galleries. See Page 7.*

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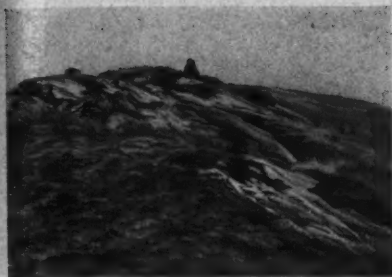
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February 1, 1950

# THE ART DIGEST

Vol. 24, No. 9

February 1, 1950

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### Help Needed in Nicholson Study

SIR: I have undertaken a study of the life and works of George W. Nicholson (1832-1912) and I am anxious to locate certain paintings by him. I would appreciate it if anyone having a painting by this artist would register it with me. Communications in re should be addressed to 631 E. Leverington Ave., Philadelphia (28), Pa.

—DAVID FULMER KEELY,  
Philadelphia, Pa.

### More Ado Anent La Revue

SIR: I was delighted to read your exposé of *La Revue Moderne* (DIGEST, Jan. 1). I, too, received a letter, sent to "Monsieur Betti Richard," and also taken alphabetically from the Allied Artists catalogue. I have been receiving such letters for a year or more after each exhibition in which I show my sculpture. The first time it happened, not knowing anything about *La Revue Moderne* and its policy, I took the trouble to inquire about said publication in the Librairie Française... [I] was informed that this particular bookstore, one of the largest of its kind, had never heard of *La Revue Moderne*. Thereupon I dismissed the matter.

Since many artists are taken in by this racket, and Heaven only knows the poor artists have a tough enough time of it without being extorted, I think it's a fine thing that you have brought this malpractice to our attention. I am a steady reader of your column and always find items of interest and enlightenment there, and this particular one I feel is especially important.

—BETTI RICHARD,  
New York, N. Y.

### The Traveler's Companion

SIR: I have just completed a tour of the United States, and I have a word of advice for the artist who might do likewise. Take along the DIGEST so you won't miss high-spot exhibitions.

—HAROLD AUSTIN MERRIAM,  
Merriam, Kan.



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## Regarding Boston

By Lawrence Dame

BOSTON, where the conservatives reign almost supreme despite recent inroads of modernists, is currently astir over the return of a native who uses unconventional means of expression so far as form is concerned, but who (as even the die-hards admit to themselves) can paint like mad. This is Jack Levine, born here 34 years ago, better known outside New England than in it, and now having his first real show here. Outside the Yankee realm where, as a poor boy, he took free lessons in a community center, thousands admire Levine as a colorist, as a social satirist, as a man whose textures and rhythms are reminiscent of those of the old masters. His homecoming was a triumph. I sat wedged in between students at the Museum of Fine Arts school to hear the frail-looking, idealistic Levine speak.

Like most painters from Giotto down, Levine didn't make himself very clear in words. But in an interview he did indicate that he wants to mirror the fate of people, their trials and struggles. He wants to get out into the streets again and to paint such things as hockshops whose pathetic, tarnished articles will tell the sad story of ex-owners.

"It's no use just putting down what you see," he says. "You must feel what you see and express its feelings."

We admire the more than fierce modeling of the paunchy general, the champagne-swilling cohorts and the snooty matrons in Levine's *Welcome Home*. His study of a knockabones dray horse is full of understanding for the underprivileged. His skeletal tombstone cutter is a masterpiece. Levine has been surprised by his general reception here.

The Boston Society of Watercolor Painters now showing at Vose's, is an august body more than 60 years old. New blood has been added of late, but in essence, the trend remains conservative. Frank Benson and Dodge MacKnight, still living in virtual seclusion around these parts, could show most of the youngsters something.

Margaret Brown offers Paul Fontaine in her smart little gallery. Five years ago this Massachusetts painter was doing ethereal little watercolors in a poetic mood. Today, a colorist of note, he is an out-and-out abstractionist whose highly personal style will puzzle most beholders who want at least an inkling of what a subject is all about. A clue to his change in style is the fact that he is attached to the graphics department of our foreign affairs division in Frankfurt, Germany (whatever that is). He has obviously been influenced by a group of younger Germans who, perhaps better than he, can express the disillusionment and chaos of their native land.

Of his object, this non-objectivist says: "There is no mystery, there is free expression. One line determines another, forms concrete forms, colors and values. This springs from the artist's inner tastes. To slavishly follow an idea previously conceived is as slavish an adventure as copying someone else's painting."

I liked Fontaine best when, if not slavish, he was at least aware of Corot, Whistler, Davis and his old self.

The Art Digest



## PEYTON BOSWELL

### Comments:

#### Whither Whitney's Building?

NOW THAT THE ALLIANCE between the Whitney Museum and the Museum of Modern Art is official and the two institutions will become neighbors in Midtown, what will happen to the old Whitney building in Greenwich Village?

Will it be razed, like so many other landmarks, for the erection of another apartment house? Or will it be utilized to further the purpose for which it was designed—that is, will it be kept open as a fine arts center? Certainly some organization, such as Artists Equity, could use the Whitney site to provide the city with a much-needed center for the fine arts. The program might be carried out with or without the assistance of the city administration. Because of the affection the Whitney has earned among the nation's artists, such a task would be difficult, but not impossible. In fact, financing it would be an ideal outlet for the idealism of those collectors who believe sincerely in the future of our native art production.

New York City, with its 8,000,000 population and international affiliations, has every right to claim world art leadership—except physical equipment. Establishment of a fine arts center would go a long way toward lowering this handicap. Since New York's three large art museums even now carry an overload, such an additional institution could house large exhibitions by the Independents, the Sculptors Guild, and by regional groups and other now homeless organizations. There could be rooms for lectures and demonstrations, club rooms, an art library and a photograph file. In fact, practically everything could be included except politics.

Under the proper auspices, and because of the nonpartisan respect the Whitney Museum commands in the warring art world, funds could be raised to purchase this historic building from the Whitney Estate which must spend most of its dollar balance for the erection of its new building on Fifty-Fourth Street. Income from admissions, programs and rentals should be sufficient to maintain the New York art center. Are there any takers for this idea?

#### Government Subsidy

SINCE TAXATION in the United States is such that one of the few ways to become a millionaire is to drill an oil well in Texas, American artists must soon have more than private patronage. One source of artists' income could be government subsidy of the type that we accord to shipping and agriculture, but without the bureaucracy which murdered the Federal Art Project.

The first indication that anyone in Washington was giving attention to this increasing problem was contained in an article written exclusively for *Allegro* by Maurice J. Tobin, Secretary of Labor. In it Secretary Tobin presented a concrete proposal for government support of the arts and issued a challenge to the phony claims of the Soviet Culture Commissars. Since the article dealt mostly with the problems of musicians, I telegraphed Secretary Tobin for his position on the fine arts. Here is his reply:

"I think that we must in coming years seek out the talented youngsters—the potentially good artists, whether with palette or piano, with chisel or camera—and encourage them, help them so that our country can materially contribute even more richly to the cultural growth of the democratic world. . . .

"As a first step, it might be advisable for leading groups

in our midst to appoint a commission of outstanding citizens, specialists in the various arts, to examine the state of the arts in the United States and to make recommendations, after detailed study, to those in positions of influence and authority.

"I am aware of the problems in the various arts. I would certainly include painters and sculptors in the proposed study."

Especially significant is the following paragraph in the *Allegro* article: "The Soviet Union's culture commissars boast that in their country, the composer, the musician, the artist need not go hungry or go untutored because the State takes care of such matters. As we have seen, in the Soviet Union however, the artist must do as he is told lest he be ostracized, or worse. We in America don't want government, any government, to dictate to us the terms of our cultural development."

Here we have the encouraging example of a powerful government official offering, without any political ties, to help the growth of art. It would be a sensible move for the numerous artist-factions to close their ranks and co-operate with Secretary Tobin. As a measure of his good faith, Tobin might start his art activities by guiding an investigation of the neo-classic fraternalism that has again brought confusion to the war memorial industry.

#### What Is an Amateur?

THE COMPETITION among amateur artists at the Riverside Museum appears to have compounded a confusion; now none of us can find that faint line of demarcation between the professional and the amateur. One critic gave up in disgust, declared there was no such thing as an amateur painting, only good and bad painting. Another left the Riverside saying: "It's better than some national exhibitions I have seen." These comments may be excused on the ground of boredom from casting the critical eye upon acres and acres of bad paintings each season. But they don't help the poor layman who is expected to support the "new look" in art, even if the critics lack the backbone to call their shots among good, mediocre and bad efforts, the amateur and the professional. If it were otherwise, there could be no amateur show, and to explain the public display of this trash, I would like to quote Winston Churchill, last of the great Englishmen, "There, but for the Grace of God, goes God."

Such frustrated ego should be easily understood by most of us. Painting for fun can give genuine satisfaction if we do not parade our ignorance in public, forgetting that art, like medicine, requires years of training, discipline and a keen mind. Otherwise, there is grave danger to the very foundation of serious contemporary art—the loss of private patronage. Many of these amateurs were once collectors, before they discovered it was cheaper to hang a few homemade decorations on their million-dollar walls.

The disease can reach high places. I remember spending a New Year's Eve in the apartment of the wife of a Hollywood director, closely surrounded by her paintings on all sides. Some silly fool asked my opinion of the collection. After I finished praising the small Corbino sketch in a distant corner, I felt the social temperature drop—and I haven't been invited back since.

\* \* \*

BULLIET MARRIES:—Catherine Girdler, former magazine editor and feature writer, has become the bride of Clarence J. Bulliet, critic of the *Chicago Daily News* and the *ART DIGEST*. Bulliet is now working on two books, *The Eccentrics in Modern Art* and *Art Treasures from Vienna*. Another of his books, *Apples and Madonnas*, has been placed in the White House library as the best book on modern art to be written by an American.

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## Los Angeles Events

By Arthur Millier

LOS ANGELES: The college town of Claremont, 35 miles east of this city, is becoming one of Southern California's foremost art exhibition spots. On January 17, Scripps College, which drew 6,000 people to its Pre-Columbian art show, opened a 210-piece exhibition of the arts of the North American Indian from the Mexican border to Alaska and from the eighth century A.D. to today.

Ralph C. Altman, Los Angeles collector and dealer, assembled the material and Millard Sheets installed it. Sheets is the spark-plug of the series of important shows held recently.

A few blocks down the street in Pomona College Art Gallery, Kenneth E. Foster, head of that college's art department, is presenting an exhibition of 30 nineteenth-century American landscape paintings from the Hudson River men to Twachtman.

The two exhibitions, while strikingly contrasted, have a certain relationship. Most of the Indian material is nineteenth-century or earlier and so represents the culture which was supplanted on this continent by the people whose art is on view at Pomona College.

The Indian artists, whether painting battle pictures on buffalo hide on the Plains, or murals on wood for some Tlingit chief's house on the north Pacific coast, designed with the confidence of people who knew where they lived. Like Gertrude Stein's Europeans, the redmen "had a daily life" and took the landscape, in which they lived it, for granted. Whereas, looked at in mid-twentieth-century, the American landscape painters from Cropsey, Hart and Whittredge, through Inness, Wyant and Homer Martin to Twachtman, appear as people tentatively trying to get the feel of the country. This took so much of their effort that the art of designing with elements they knew by heart was scarcely possible. Except for Ryder, whose *The Lost Whale* was so designed, these landscape painters date alarmingly. The Indian carvers, potters and painters are much closer in spirit to our present conception of art.

This piece is mailed a few hours before the private opening of the new Frank Perls Gallery at 350 N. Camden Drive, Beverly Hills, an event expected to be attended by many of the movie colony's notables. Charles Laughton, William Wilder, Vincent Price and others have wandered in, as workmen were still pointing up Alvin Lustig's design. The long gallery has a skylight and off-white rough plastered walls. Pictures hang on adjustable metal rods. Spotlights on a track on the ceiling can be moved to any desired position.

The initial show brings together such varied things as one of Picasso's liberation roosters, two beautiful small paintings by Graham Sutherland, a sunny landscape by Bonnard, a Matisse bronze and several pen drawings, one of Rico Lebrun's recent pictures painted in Duco, a big *Young Lady* by Miró, Giacometti's emaciated *Walking Man* sculpture and one of those lovely long barn pictures by Georgia O'Keeffe.

The Knoedler, Pierre Matisse, Downtown, Buchholz and Weyhe Galleries have supplied most of the works.

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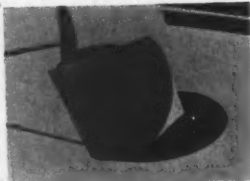
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# THE ART DIGEST

Vol. 24, No. 9

The News Magazine of Art

February 1, 1950



REMBRANDT: *St. Peter Denying Christ*, 1660  
Lent by the Rijksmuseum



REMBRANDT: *Hendrickje Stoffels as Flora*, 1656-8  
Lent by the Metropolitan Museum

## Rembrandt's Long Shadow Glows at Wildenstein's

By Margaret Breuning

REMBRANDT, LIKE SHAKESPEARE, seems to survive fashions and the changing tempo of the world's approach to art and literature. Aside from his brilliant craftsmanship, his qualities of spiritual insight and his deep concern with humanity still exert their appeal. In his interpretation of Biblical subjects—major themes of his great canvases—the familiar subjects so often treated become new, poignant affirmations of man's relation both to the world and to God.

That this is so, is attested by a loan exhibition of the master's paintings, etchings and drawings assembled at Wildenstein's. A major art event of the season, the showing includes the great figure piece, *St. Peter Denying Christ*, lent by the Rijksmuseum of Amsterdam, as well as two other European-owned canvases never previously seen in this country.

The very qualities which bring an individual distinction to Rembrandt's work—his reliance on monochrome, the mystery of his light and shade, and, in the painting of his mature period, the heavy brush strokes and crumbling pigment—were all condemned in his own day. His early popularity, when he painted such handsome portraits as the Cleveland Museum's *A Lady with Lace Collar* (1635)—glowing with color, crisply handled and meticulously faithful to detail—was succeeded by dislike and disdain as he deserted those standards of Dutch portraiture which were then admired and understood.

The earliest painting in the exhibition, the 1631 *Self-Portrait* (illustrated

on our cover and lent by the Toledo Museum), displays the artist in his prosperous days, handsomely dressed, serene, self-reliant. It should be compared with the *Self-Portrait* of later years (ca. 1660) which shows a man in plain, shabby clothing with deep wrinkles ploughed across his face. This alteration was caused by the suffering, humiliation and poverty which ensued after he departed from the beaten path of accepted procedure.

In the Metropolitan's *Noble Slav*, the studio trappings may be forgotten in the delicate shading which ranges from high luminosity to deep shadows, evoking a sculptural figure. Among the many portraits in monochrome, *The Apostle Bartholomew* (1657) is one of the most arresting. The breadth of the massing is not disturbed by any local color except for the warmth of the face. Instead of linear contours, different degrees of brown monochrome define the figure. Rembrandt's constant probing beneath the surface to discover qualities of mind and spirit are apparent in the rendering of the habit of mind that the vital face discloses.

*St. Peter Denying Christ*, painted in 1660, is an imposing canvas in which the artist displays to absolute perfection his ability to focus light and diffuse its effects from the darkest notes to the most dazzling radiance. The whole canvas glows in a luminous atmosphere which rises from murky shadows to the chromatic brilliance playing directly on the face of St. Peter and reflected on the bronze helmets of the soldiers who lie on the ground.

The regal late portrait, *Lady with Lap Dog*, evidences the artist's final

wealth of palette in the exquisite textures of the flesh and the glowing richness of the dress.

Although it is impossible to select high points of a showing which consists mainly of high points, certain canvases call for comment. The dignity and simplicity of the humble *Woman Seated in an Arm Chair* make it not alone a portrait of an individual, but a symbol of the stability and serenity of a people who long struggled for that political and religious freedom which was at last assured. The vibrant brush strokes of the late portrait of the painter *Gerard de Lairese* imbue the whole figure with vitality which is emphasized by the latent power in the intelligent face. *Hendrickje Stoffels as Flora*, unusual in its reliance on sharp definition of contours, is an engaging canvas, as is the Minneapolis Institute's tender *Lucretia* painted about ten years later, in 1666.

The fine balance of light and dark masses, and the variety of textures in the charming *Landscape Study* lent by the Montreal Museum suggest the themes of many of Rembrandt's etchings. The drawings and etchings deserve a chapter to themselves, if space permitted, for they reveal so ineluctably the particular genius of this artist. Any collection of his etchings which contains, in addition to other important plates, *The Three Crosses*, *The Cottage with White Palings*, *The View of Amsterdam*, is a compelling one. The drawings are all intimate records of the artist's mind and emotions.

The exhibition is being held for the benefit of the Public Education Association. (Wildenstein, to Feb. 19.)





MATTSON: *Self-Portrait*  
Beck Medal



DINNERSTEIN: *Noah-Wolf*  
Temple Medal



FADDEN: *French Child in Train*  
Smith Prize

## The Pennsylvania Academy Annual Honors Uninvited Guests

By Dorothy Drummond

PHILADELPHIA: Multiplication of national shows has taken its toll, this year, of the Pennsylvania Academy of the Fine Arts' 145th Annual of American painting and sculpture, since, in point of selection, it collided with exhibitions scheduled at the Whitney Museum and the University of Illinois. While the collision did not affect the total number of submissions (there were approximately 2,400, including the 217 invited items which comprise 60 per cent of the show as it is seen now), the over-all effect of the Annual, which admitted work by artists in 30 states, is to shift emphasis from seasoned names. Artists who are less well recognized seem to be in the majority. All of which leads one to wonder whether, in the long run, the big money and/or purchase salons will turn less lucrative aggregates into mere talent-scouting ventures.

Statistics for the current P.A.F.A. Annual also lean toward vindication of the juried show since, in spite of the fact that only 40 per cent of the exhibits passed through jury hands, five of the nine honors went to uninvited works. To account for this provocative circumstance, however, one must take into consideration the general character of the show, subtract artists previously on award lists and also discount first-string invited exhibitors who did not send first-string canvases (Beckmann, for instance).

Awards at the Pennsylvania Academy fall into two main categories: those made by artist juries, and those bestowed by the Academy's lay Committee on Exhibition. Lay and artist choice, which, a few years ago, diverged sharply, today almost runs parallel—a tribute, possibly, to the old adage that "constant dropping wears the stone," since lay juries, no less than the general public, have been exposed for more than a decade to highly emotionalized, often over-heated art.

There are, of course, some quiet canvases in the Annual—notably those by

Andrew Wyeth and Walter Stuempfig—quiet in the sense of careful and considered workmanship, yet, at least in the case of the Stuempfig portrait, revealing a subtly satiric strain. Jo Hirsch, though more active in point of composition, gains abstract pattern contrasts through basic realism.

Against such efforts, and overbalancing them in numbers, are evidences of contemporary art cleverness that lead one to feel that too much present-day art is a concoction rather than a genuine creation. Patron saints of the painters are Picasso, Braque and Klee; of the sculptors, Lipschitz (represented) and Henry Moore.

Pattern concepts in painting and sculpture grow closer together, although the sculptor still is held by virtue of his materials to more logical development of compositional objects. Painters, on the other hand, seem bent on throwing congruity to the winds and choosing anything within reach of mind or hand that may yield desired shape, color, or contrast. The result, at times, is audience confusion. To pick a few synthetic examples there are *Is This Our World?* by Irving Marantz, Henry Koerner's *The Monument, Now and Then* by Kenneth Davies, and even Kuniyoshi's subtly handled still-life.

Thus it is cleverness that somehow outweighs feeling and leads the meaning-strained mind and eye to seek simpler authenticity in the work of the untutored or the self-taught.

Religious pictures continue to hold interest—notably Russell Cowles' large frescoesque composition, *Prodigal Son*, dealing with big flat color-pattern forms; *Resurrection* by Franklin C. Watkins, a diffusion of little things; and Fred Nagler's *Madonna and Child* which goes back directly to the conception and handling of old masters.

In sculpture, also, there is the religious theme: Mestrovic's *Anne and Mary* shrouded in a tree trunk, and Koren der Harootian's *Job*, a long, lean, ascetic rough-and-smooth stone interpreta-



ROBUS: *Dawn*. Widener Medal

tion that might be modern or might have been salvaged from some cathedral of the Middle Ages.

Totemic forms control compositions by Chaim Gross and Nat Werner; figure fullness characterises sculptures of standing women by Dorothea Greenbaum and Henry Kreis; monumental bigness carries the heroic standing *Seaman* created for sun Oil by Charles Rudy, the colossal head of a boxer by Joe Brown, and hammered copper torsos by Saul Baizerman.

The freely linear composition of a reclining figure by Mary Callery, of downward surging, terror-stricken humans in Randolph Johnston's *Panic*, of *Power Line* by Nathaniel Kaz, *The Divers* by Barbara Lekberg, and *Warrior* by Gilbert A. Franklin shows a shift in the concept of sculptural form that might well be noted by modern architects who also think structurally in terms of metal.

The prize awards are a hybrid lot. Top honors both for sculpture and painting go to compositions with a sense of humor, and suggest that at last the adolescent era of gloom in American art has been pierced by a ray of sunshine. The Temple gold medal picks out a tall vertical, *Noah-Wolf*, by Harvey Dinnerstein, whose jury-passed canvas combines near-posterish simplicity with amusing characterization and paint quality.

The George D. Widener Memorial gold medal for sculpture went to the delightful upward stretch and yawn of young female form that is *Dawn* by Hugo Robus. Mentions for sculpture singled out Milton Hebal's actively angular *Circus Maximus*, and a tri-figure woodcarving, *Processional*, by Sol A. Bauer.

The J. Henry Schiedt Memorial prize went to Joseph Meert for his rich-colored incongruity of objects, *Still-Life on a Sewing Machine*. The Carol H. Beck gold medal for portraiture went to Henry Mattson's *Self-Portrait*, a canvas combining subtlety of brush stroke and sensitive humor. Incidentally, the Mattson is paced by another admirable self-portrait by John Carroll. Philadelphia's Albert Gold won the Jennie Sesnan gold medal (landscape) for his forthright cityscape, *Nicetown*.

The two prizes given by the lay jury went to Darrel Austin for *Sorceress* (Walter Lippincott prize for the "best"

figure) and to Marie-Celeste Fadden, recently returned P. A. F. A. Cresson traveling scholarship student, for *Child on French Train* (Mary Smith prize restricted to women painters of the local area).

While it is interesting that lay taste in painting gravitated toward Austin's fantasy, Jack Levine's *Homage to Boston*, a reclining nude modeled in flickering light and shade against suggested city background, strikes one as a far more important canvas.

Serving on the painters' jury of selection and award were Charles Burchfield, chairman, George Harding, Vaughn Flannery, John Heliker, and Ben Shahn; on the sculptors' jury Oronzio Maldarelli, chairman, Waldemar Raemisch and William Zorach.

Far too numerous for notice in so limited a review are the 231 paintings and the 131 pieces of sculpture that comprise this year's Annual. It will be on view until February 26.

#### Philadelphia's Jubilee Under Way

Plans for the Philadelphia Museum of Art's Diamond Jubilee Exhibition (scheduled for the autumn and winter of 1950-51) are off to a good start with the promise of 29 masterpieces—15 paintings and 14 drawings—from the Metropolitan Museum. A major feature of the anniversary celebration, the show will bring together significant paintings and drawings from American museums and private collections. A group of 15 or 20 items from the collections of the City and the Museum will also be shown. An estimate on the borrowed art alone places the value of the show in excess of 17 million dollars.

The Metropolitan's offerings—some of which have never been out on loan—will all be new to Philadelphia. Among the Spanish and Italian paintings are El Greco's celebrated *View of Toledo*, the familiar *Majas on a Balcony* by Goya, a Titian and a Mantegna. French paintings include the Metropolitan's new Chardin, a Daumier and a brace of Degas'. A trio of Flemish and Dutch masters will also be loaned.

Together with the announcement of the Metropolitan's loans, the news of the initial gift of the Diamond Jubilee year has been released. The gift, a well-known Picasso *Self-Portrait*, painted when the artist was 25 years old, comes from Albert Eugene Gallatin.



AUSTIN: *Sorceress*. Lippincott Prize

MEERT: *Still Life on a Sewing Machine*. Schiedt Prize



GOLD: *Nicetown*. Sesnan Medal







CUTROW: *Transition*. Gold Medal of Honor

## Watercolor's Swift, Spontaneous Record

By Margaret Breuning

WATERCOLOR PAINTING has long been regarded as a major achievement of the American artist. Certainly, the large current exhibition of the American Water Color Society (their eighty-third) confirms this view. Technical proficiency is evidenced throughout the showing. Since the "pure" watercolor, the *aquarelle*, is no longer a standard, these painters use the once-deplored Chinese white at will.

One of the old conventions still holds, however: that a watercolor should be a swift, spontaneous record, not a carefully built-up rival of the oil painting. For this reason, large figure pieces and portraits seem out of bounds in their patent suggestion of careful posing. Several small papers fulfill exactly the ideal of economy of means to afford a

trenchant expression of a single, concentrated idea. Among these, paintings by Phil Dike, Herman Maril, John J. Reilly, Hobart Nichols, Paul Shively must come in for commendation.

With their technical accomplishment, the majority of these artists succeed in translating visual experience into an imaginative and arresting pictorial conception. A few examples from many that might be cited are: John Rogers' *Gloucester Fisherman* with foaming seas breaking over the scuppers as dark sails drive the boat through a dark night; *Rodda's Forge*, by John C. Pellow, in which the fiery light silhouettes the figure and incarnadines the smithy; Ogden Pleissner's *Honfleur*, showing boats with furled sails, the sea wall and the harbor waters in mystery of

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OLIVER: *Summertime*. Stroud Prize



## Art in Chicago

By C. J. Bulliet

CHICAGO:—"My battle station was my sketch book," lightly remarked Dwight Shepler, New England painter, on the day of the opening of his exhibition at the W. Russell Button Galleries (formerly Ackermann's). This is Shepler's first one-man show since his service in the United States Navy where he was a deck officer in active combat duty assigned to record in his sketch books what he saw. He was in many actions. After V-J Day he went to Annapolis as muralist, but more recently he has been dividing his time between New England and Sun Valley.

His show at Button's is made up of watercolors, most of them large, bright in hue, dwelling on the glories of peace instead of the fortunes of war. A few of the Navy pictures are hung with Sun Valley landscapes, but he avoids the suggestion of war. One of the most spectacular is *Mosque in Algiers*. It is the sun of North Africa that shines down, instead of the sun that lights his snows in the Rockies.

He differentiates, too, between the Rockies and the Green Mountains of Vermont, in the weight of the atmosphere. He is a realist, making his own observations, no more beholden to Winslow Homer than to Currier & Ives. Though he freely introduces people into his snow scenes, putting them on skis or letting them plod through drifts, they are relatively unimportant.

An anatomical chart entitled *My Destiny* in Leonard Linn's exhibition in the Well of the Sea Gallery at the Sherman hotel, intentionally waggish, may turn out to be a more-or-less accurate forecast of what is in store for the young Winnetka art shop owner. Linn, a little past 30, graduate of Englewood High School, student of sociology at the University of Chicago, student of interior designing at Northwestern University and an expert commercial accountant of seven years standing, has become a rising power among Chicago artists. He served as exhibition chairman of the Artists League of the Midwest and is a board member of the North Shore Art League. His anatomical chart is a thing of strains, stresses and cross purposes, a compound of wit, wisdom and uncertainty, pulling him every which way. While he still uses too many of the stale tricks of the belated abstractionists, he has enough originality when he gets personal with himself and when he looks at the things of the world that really interest him. His *Ballet*, skeletonized to the taste of a Poe, an Oscar Wilde or a Holbein, is a little gem of discernment and interpretation. In *Embryo* he seeks to sum up, finding all sorts of crawling beasts in the makeup of life and art.

Biggest art news of the day in Chicago is the opening of the Van Gogh show at the Art Institute. Van Gogh's nephew is here, giving frequent interviews, and other distinguished personages are having their say, including Dr. Lelco N. van Kleffens, Netherlands Ambassador to the United States. However, it is all a repetition of what took place in New York in the autumn, when the Van Gogh show opened at the Metropolitan. (See opposite page.)





VINCENT VAN GOGH: *The Enclosed Field*  
From the Kröller-Müller Collection



Photograph of the field which Van Gogh interpreted in the painting on the left.

## Learning to See Van Gogh with a Camera Eye

By Peter Pollack

LAST JULY, when I went to Europe to take documentary photographs of subjects Van Gogh painted, I wondered how much I would find. His house in Arles was gone. So were the night cafe and the billiard room in Arles. The people he painted were dead, and the still-life subjects could be found in Illinois as well as in Holland or France.

Three days in Holland convinced me that my approach was wrong. It wasn't a cold documentary record I was after, but a study of the Dutch landscape and its people. From these, Vincent drew the inspiration which lasted all of his life. The canals, the boats, the sea, the worker, and particularly the fields—anywhere you turn in Holland you see something reminiscent of a Van Gogh painting. A painter in the Dutch tradition, he relied on visual realism. He painted what he saw, and though he transformed reality, he retained its essential truth.

My first clue came in Nuenen (where Vincent lived for two years), as I photographed a field of barley. The bright sunlight played on each stalk, making the shaft of grain look like the broken staccato strokes which are so identified with Van Gogh's technique. A peasant in the field, wielding a scythe,

I saw as another painting by Van Gogh. Why would this particular farmer, working in this field, look more like a Van Gogh painting than a farmer working in a field in Iowa? Surely it wasn't the superficial aspects: the dress, the man's decidedly Dutch face, or the fact that the old Nuenen church (so often seen in early Van Goghs) was visible on the horizon. These elements were part of it, for together they had the "feel" of his painting. But even more basic was the peculiar light of Holland, the bright, diffused sunlight which creates deep shadows to emphasize the minute structure of the grain as though it were seen through a magnifying glass.

Here, it seemed to me, was the place where Van Gogh minutely observed nature and laid the foundation for the individual technique which blossomed so suddenly a short two years later in Paris. The painting on his easel when he died, *Crows on the Cornfields*, is much like the first landscapes painted in Nuenen, and in the seven year interim he treated the same theme in a similar style at least fourteen times.

An old man who had known Van Gogh in Nuenen in 1883 remembered that the artist used to dash across the fields dressed in blue trousers and a long shirt. He always seemed unhappy, rarely spoke to anybody, and the villagers seldom had anything to do with him. "Perhaps," said the oldster, "it was because he was the son of the Protestant minister in the Catholic Brabant."

Nuenen today is proud of Van Gogh. A granite monument (carved with a sun symbol) has been erected to him beneath the 600-year-old tree which dominates the village square. A plaque has been placed on the wall of the building behind the vicarage where he worked, and in the town hall the mayor reverently opens ledgers to show the entries pertaining to the Van Gogh family.

From Holland, I went to Paris, searching Montmartre for what remains from Vincent's day. The Butte has been built up and the farms and windmills of the 1880's are gone. But the upper section of the Moulin de la Galette, the steep

stairs and a few old gas lamps made some dramatic shots.

In Auvers, thirty miles from Paris, I photographed the old church, the Oise River, Daubigny's house, the Mairie, the field in which Van Gogh shot himself, the room in which he died, and the grave where he lies buried next to his beloved brother Theo.

In the Arles which he painted so vividly, Van Gogh is practically unknown. The city is proud of its Roman heritage and pays homage to its poets and to the artists who painted the arena, the amphitheatre, the obelisk, the forum. There is a one-block street, ending in a junkyard, which is marked: "Rue Vincent van Gogh, Célèbre Peintre Hollandais," but only one out of ten taxi

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A barley stack, photographed at Nuenen, suggests how Van Gogh derived a staccato technique from close observation.



### Van Gogh Show Moves to Chicago

The 300,000 people—most of them paying guests—who saw the great Van Gogh loan exhibition at New York's Metropolitan during its 13-week stay, broke all attendance records at that museum, more than doubling the 146,322 mark set by the Berlin Masterpieces in 1948. The show has now moved to Chicago's Art Institute where it will remain until April 15. Our Nov. 1 issue carried a critical appraisal of this largest of all Van Gogh exhibitions. To celebrate its Chicago bow, we publish this report by Peter Pollack of the Art Institute's staff, together with on-the-spot photos by him.



EILSHEMIUS: *Three Nudes*. Kleemann

### Art & Industry in Milwaukee

The Milwaukee Art Institute, located in one of the top ten industrial areas in the country, is ushering in the second half of the century with a timely industrial design program. On January 28, business leaders and industrial designers descended on Milwaukee for a national conference. Paralleling this conference—and running through mid-February—the Institute is staging a show devoted to the 15-year-old Milwaukee design firm of Brooks Stevens Associates.

Citing the reasons for putting on this exhibition, Director Burton Cuming pointed out that the Institute "is consciously seeking to hold an appropriate exhibition at an appropriate time in an appropriate place." He added that a main aim of the Institute is "to show the intimate association that exists between art and life and between the artist and his own times."

The show marks the first time that any one industrial designer received such major attention from an American art museum. It comprises 125 products designed for nearly 100 companies. Variety and versatility are the keynotes. Products designed or styled by Stevens range from paper packages to heavy machinery, from a small kitchen utensil to a complete factory.

#### San Ludovico's Last U. S. Stand

Within a few weeks, one of 1949's most famous visitors to the U. S.—Donatello's statue of *San Ludovico*—will return to its home in Florence. Currently, the fifteenth-century Italian gilt bronze figure can be seen at the Metropolitan Museum where, until February 8, it is being given a final American showing.

Sent here a year ago under the auspices of the city of Florence, *San Ludovico* made its first appearance in New York at the Wildenstein Galleries. Subsequently it was seen by tens of thousands of people in the course of a tour that took it to museums in Los Angeles, San Francisco, Chicago, St. Louis, Toledo, Boston, Cleveland and Detroit.

## Eilshemius Said It Better in Paint

IF LOUIS EILSHEMIUS had not made so many fatuous pronouncements about his work, it might have received earlier serious recognition. For his paintings were able to speak for themselves, while Eilshemius' extravagant proclamations about "The Mahatma" and his powers were taken to be the words of a charlatan. From this artist's long and really prodigious activities, an important body of work emerges—the worthwhile is preponderant, the negligible is easily excused in so large an output.

In the present exhibition, excellent examples of Eilshemius' paintings from different periods reveal the qualities of his endowment. He was, if labels are imperative, a romantic realist, often verging into sentimentality. But he was always a gifted painter, displaying

fluency of brushwork, building up personal design in which color pattern is skillfully incorporated. His fineness of observation and ability to select the essential needs for his conceptions are revealed in his landscapes rather than in his figure pieces.

In *Summer*, the pale notes of sky and water suggest languorous warmth, yet the sharp thrust of a jagged point of land affords stability to the design. In *Mountain Stream*, the sculptural modeling of the nudes admirably placed in woodland scene contrasts with the papery figures of *Contentment* or *The Intruder*. Such canvases as *Shaded Road* and *The Shed* and the exquisite watercolor, *Green Meadow*, affirm the artist's sound endowment. (Kleemann, Feb. 6-28.)—MARGARET BREUNING.

## Grandma Still Agrowin' at Ninety

SINCE 1937, when Anna Mary Robertson Moses first took up painting and produced melodious elementary compositions of incorruptible child-like freshness, her place among American primitives has been unchallenged. Little can be added to the numerous accolades she's had already, and as little can be offered in explanation of her rare and phenomenal gifts.

Now, as Grandma Moses approaches her ninetieth year, she presents recent paintings which substantiate the fact that her imagination and dexterity have not at all diminished with time, quite the contrary, her new pictures are richer and better composed than those she exhibited previously.

Though she has never deviated from

her well-known themes . . . a farm scene in winter, watering the horses, bringing in the hay, her beguilingly simplified statements reveal a tightening of color relationships and a sophistication of pattern. This is clearly evidenced in the current show which includes many of her earlier mica-laden snowscapes with their sometimes confusing color tonalities.

We found exceptionally satisfying *Oh Beautiful World*, an exuberant canvas that seems to tremble with breath and love of living.

We wish Grandma Happy Birthday and hope that the next ten years will be as happily productive as the past decade has been. (American British, to Feb. 28.)—MARYNELL SHARP.

## Bright New Penneys

JAMES PENNEY let a full decade elapse since his last full-scale showing of paintings, permitting us only scattered glimpses of a provocative style. Such entries in group shows often indicated that he was a romantic painter who concentrated upon dramatically lit landscapes substantial in paint quality and technique.

His current exhibition reveals far more versatility. There are brilliant semi-abstractions and a distinguished group of studio interiors which exploit a more subtle and subdued palette to represent subject matter in terms of well-defined planes and sharpened design. These are fresh and well-modulated exercises which carry quiet charm along with their conviction. Among the naturals for abstract treatment are *Construction* and *The Deck*.

In a totally different mood is the dreary view of Utica's *State Street* painted rather like an early Burchfield. Other experiments do not come off, for example, the large hunt-to-find-the-people explosion in a canvas titled: *Subway Rush Hour*.

But Penney really hits a happy and original style in two unusual and rich paintings. *Grass*, a large blue-green-yellow composition with four figures has the sort of poetry in pigment that gives you a lift. *Tree Trunk*, where light streaks down in brilliant ribbons on a branchless tree, is a dazzling performance. (Kraushaar, to Feb. 18.)

—JUDITH KAYE REED.

PENNEY: *Open Window*. Kraushaar





## Detroit Sees France From David to Courbet

A SHOW LIKE "French Painting from David to Courbet," current fare at the Detroit Institute of Arts, is virtually an eye-opener in America. If Americans have been spoon-fed on nineteenth-century French art, the portions served up have been post-rather than pre-Courbet. In general, our addiction to the second half of the nineteenth century is matched by our indifference to the first half.

Detroit's show deals with one of the busiest and most colorful stretches in the history of French art, a period marked by a Classical-Romantic tug-of-war. Moving with the hectic pendulum swing of that era, the exhibition traces the development from Neo-Classicism to Romanticism to Realism—all of which transpired during the span of a single lifetime.

Detroit itself is no treasure house of early nineteenth-century French painting (though the Institute recently purchased the *maquette* for Gros' *Battle of Aboukir*). Thus, some 100-odd paintings and watercolors have been borrowed from about 40 sources for the exhibition which also includes a small group of Romantic sculptures.

Though they are by no means what Detroit's Director E. P. Richardson calls "household words," certain names stand out on the roster of artists. David is represented by his *Citoyenne Crouzet*, lent by the Cleveland Museum. Ingres' *Mademoiselle Gonin* has come from Cincinnati's Taft Museum. There are Gercaults and Delacroixs. There are Corots, Chasseriaus, Daumiers and Courbets, and drawings by Guys and Gavarni.

The bulk of the show, however, is made up of relatively little-known paintings, drawings and watercolors, almost half of them never before seen in America. Since our taste in art has its own cycles, a good many are out of fashion. They are being shown, not with Detroit's apologies for mediocrity, but with the idea that they deserve more current attention, and that a rehabilita-

tion of "honest" painting is in order.

The group of minor painters includes a number who worked during the Empire—Désoria, Bertin, Michallon and Villeneuve—the last three being forerunners of the Barbizon landscapists.

Practically a show within a show is the little landscape-prior-to-Corot history presented here. Some 20 typical paintings give this theme exceptionally complete coverage. Since Detroit has plans for a future exhibition of the Barbizon painters, few of members of that group are included. However, neglected genre painters of the period—Drolling, Devéria, Couture and Lami—are getting their due.

Visitors to this show can see three types of paintings. Foremost, of course, are the finished canvases. Oil sketches, which are typical of the Romantic period, will form a group in themselves. Watercolors comprise the third category of painting.

The exhibition continues to March 1.



INGRES: *M. Norry Fils*



CHASSERIAU: *Fisherman's Wife*

## A San Francisco Plan

ARTISTS EQUITY, heretofore a non-exhibiting organization, has, in co-operation with San Francisco's museums, suggested a plan for reorganizing the city's spring municipal outdoor exhibitions. The plan, which has provoked a great deal of heated pro-and-con local discussion will be of interest to other communities. It involves both a re-vamping of the method by which the outdoor show is assembled and a program of purchases from the exhibition for the city's collections.

It is proposed that the show be divided into two sections, one for professionals, the other for amateurs. Professional status would be determined by membership in one of the groups affiliated with the Art Groups of the Bay Area Associated.

Under this plan, three unjuried entries could be exhibited by any artist who has resided in the bay area for two years. A prize jury would make five \$1,000 purchases, four of \$250 and ten of \$100. It is proposed that works thus acquired become part of San Francisco's permanent art collections to be shown in public buildings and schools as well as in museums.

## Clay Club Staging a Moving Sale

Marbles, bronzes and carved woods by well-known sculptor-members of the Clay Club Sculpture Center will be bargain-priced in a month-long, February sale. The sale will benefit the Sculpture Center building fund.

Not caught off guard by Eighth Street's clean sweep, the Clay Club (whose building is one of those slated for demolition) is planning to move into quarters at 167 East 69th Street. Money for this move came from the Center's building fund, which was started four years ago and which met the cost of the building but not the expense of needed alterations.

To cover the cost of putting galleries and studios into the new Sculpture Center, an additional \$15,000 must be raised. The sale, which includes sculpture tagged at \$5 and on up, will help the Club to meet this figure.

## Miami Takes a Look at Leading Americans

THE ART GALLERY of the Terry Art Institute (now one of the largest art schools in the South) is thriving like a hardy perennial. Run as an independent unit—and as a public service—the gallery is a made-over classroom of this Miami school. If these quarters are of modest proportions, the same can't be said of the scope of the exhibition they will house from February 10 through February 25.

The forthcoming venture, the Terry Institute's feature show of the year, will give Miami citizens a good chance to see oils and watercolors by about 23 contemporary American artists. Tailor-made to the taste of gallery visitors on a sunny afternoon (with a little room in the seams for broadening) the show is easy to take. A number of the exhibitors are apt to be familiar to the art lovers of the vacation city. These include Yasuo Kuniyoshi, Karl Zerbe, Bernard Karfiol, Alexander Brook, Boardman Robinson, Franklin Watkins, Morris Kantor, George Grosz, John Carroll and Jon Corbino. A scattering of

younger or less-known artists should be of fresh interest. In this contingent one finds Lenard Kester, William Thon, John Groth, Clinton King, and Jean DeBotton. And to round out the picture of the show, add the names—some more, some less familiar—of Russell Cowles, Gifford Beal, Jacob Lawrence, Raymond Breinin, David Fredenthal, Nicholas Cikovski, John Heliker and Louis Bouché.

The exhibition was selected by Marion Terry, President of the Institute, during her recent visit to New York. Armed with a list of painters she thought Miami people would like to see, she went from gallery to gallery, making sure-fire selections and adding to the list the names of newcomers who particularly impressed her. Galleries co-operating with the Terry venture are Midtown, Kraushaar, Ferargil, Downtown, Rehn and A.A.A.

After its run at Miami, the show will move on to the Daytona Beach Art Center where it will be exhibited for two weeks during March.





WERNER: *Juggler with Three*. ACA

#### Impressionist Benefit for Education

A major February exhibition opening too late for review in this issue, is the show of Impressionist paintings lent by four private collectors for the benefit of New York University's Institute of Fine Arts. Lenders are all Trustees of the Institute. Opening February 6 at Knoedler's, the show will be reviewed in the Feb. 15 Digest. It includes canvases by Degas, Monet, Renoir, Seurat, Vuillard and Bonnard.

### Lighter Baziotes

IF YOU HAPPEN TO BELIEVE that poetry has a place in paint, Baziotes is your man. A poet from the word go, in his current show Baziotes is poetic in a manner more becoming than ever. That is to say, he is letting his paint do the job previously done by his images and our associations.

See what you will in these newest canvases—a posturing cat, a precariously balanced seal, or an animal baying at the moon. Perhaps you require nothing more in the way of poetic suggestion. But the artist has been good enough to provide more for those who want it. His images are less amorphous, but there is a new kind of lyricism in the now-luminous paint and in the delicate nuances of now-paler color.

If you've never seen a trained seal painted in a shimmering, pitter-patter pink and blue, then look at *Moon Animal*. You think pink and blue is saccharine-sweet? Then notice the chartreuse moon. Call it a stroke of luck or a streak of genius: it saves the day and makes you believe in magic.

The romance of the show is in the color which, at its very beautiful best, is fresh and light. It flickers like hummingbird wings in the lime and white brushwork of *White Bird*. It is evident again in the light-hearted *Cat* whose pinwheel of whiskers and pointed pert ears are fused in a pale, harmonious medley of citron, green, grey and white.

The opaque paintings—*Animal* and *Woman* or *Black Silhouette*—have crisper forms, a more direct impact, and a linear grace. But why waste words on prose when there's poetry around? (Kootz, to Feb. 20.)—BELLE KRASNE.

## Nat Werner Tackles Myth and Man

In his sixth New York one-man exhibition, Nat Werner's sculptures in various mediums eloquently display this competent artist's ability to follow the dictates of specific materials and, at the same time, to project numerous changes of mood and pace.

Whether Werner is rendering the gay mahogany piece, *Juggler with Three*, with its ordered volumes and balanced design, or the sensitively symbolic alabaster *Jocasta* which is rich with flowing rhythmic masses, his work reveals a striking integration of forms.

When he shows us a cellist performing, his organization is so disciplined that the instrument seems miraculously to blend with the figure to make a compact unit. And when he tackles the familiar theme of *Leda and the Swan*, he achieves a remarkable synthesis of sculptural forms.

Though at times Werner's renditions fall a little short of his own standards, due perhaps to his tendency to stylize, he always displays a refreshing vitality.

He is at home when dealing with monumental mythological subjects which allow full play to his vivid imagination. Of these, his representation of the tragic imprudence of *Icarus* is particularly compelling. Almost grotesque in feeling, the austere figure stringently exemplifies the futility of excessive ambition.

We found exceptionally satisfying the emotional *Inquisition* which adequately captures the frightening, throttling forces from which man is eternally attempting to free himself.

Other notable items in the show are *Magician* and the architectural relief representing Prometheus. (ACA, to Feb. 18.)—MARYNELL SHARP.

## The Accomplished Facts of Cuba's Carreno

MARIO CARRENO'S current retrospective has all the fanciful decorativeness, brilliant color and fluid grace of an aquarium full of tropical fish. This youngish Cuban (now teaching at the New School) gives us a panoply of colorful designs which—for sheer looking pleasure—offer more per square inch than a hothouse bursting with exotic flowers.

Carreno is easy to take on a sensual level. If you like torrid color, there's plenty of it here. If your taste runs to the subtle or the smart, Carreno has it to offer. His *Palm Grove* is a case in point. Accept it as a *fait accompli*: enjoy the mauve and lime, the warm rose-beige and cerise without worrying too much about how the artist makes his patterns recede and emerge through color intensity.

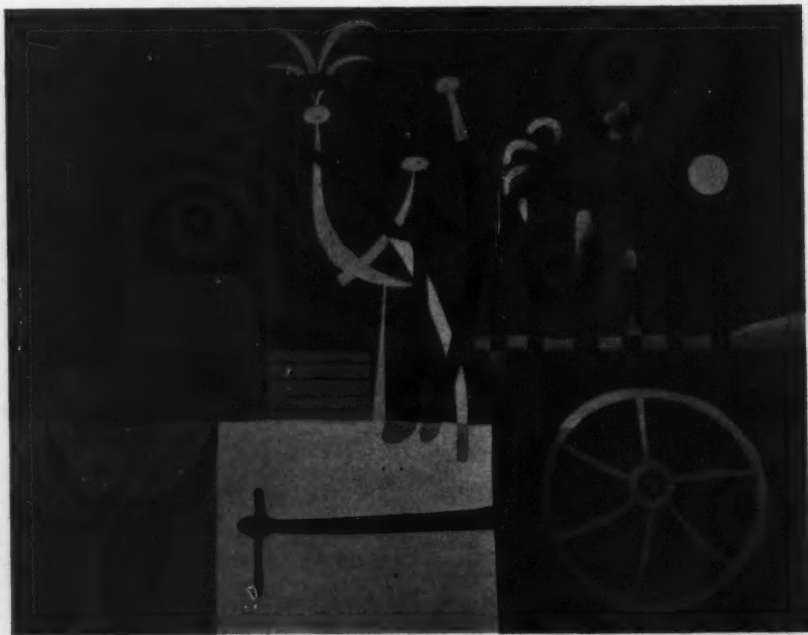
Carreno controls inventive pattern with the seeming facility of a trapeze artist. Design is as strong in the earliest classically inspired paintings (the *Harlequin* of 1939, the *Still-Life* by the

*Sea* of 1941) as it is in the latest flat-pattern abstractions (*The Funeral of Papa Montero*, *The Dawn* and *Sailing Boats*). Rhythms, in all of his work, are as emphatic as the syncopated beats of Latin-American music.

You will be impressed by the artist's skill in the use of oil, Duco, tempera and pastel. *Rooster* should prove how he makes the most of a most fascinating medium—scratchboard and colored inks. The texture here is as excited as the bird. And the scumbled paint of *Women at the Table* adds another kind of surface interest to a well-handled two-dimensional design.

This is art for art's sake—not for the sake of propaganda or profundity. It is frankly decorative. It is as frankly eclectic—borrowing now from Picasso, now from Raphael or the 16th-century Venetians. But bear this in mind: Carreno is a discerning borrower, not a slavish imitator. (New School, to Feb. 8.)—BELLE KRASNE.

CARRENO: *The Dawn*. New School



## A Modern Viewpoint

By Ralph M. Pearson

### War Memorials

ON THE ART PAGE of the January 15 New York Times appeared a well-documented article by Aline Louchheim, "Memorials to Our War Dead Abroad." It should be read by every one in the art world, official and non-official, who is concerned with the national culture.

Fifteen monuments to our war dead are to be built on foreign soil, says the article, "which will stand forever as symbols of America, our spirit and our esthetic." The esthetic officially approved to so represent us is "based on classical designs," is "conventional," or is "in that strange style which has been variously described as 'Scraped Classical' or 'Government Building Modern' or 'Dictatorship Modern.' This seems an anaemic style, in its own way as characterless . . . as direct imitation."

The Commission has chosen architects "whose taste is rooted in the past or those whose understanding of the new architecture is not profound or imaginative enough to meet the challenge of this kind of symbolic, significant building." The sculptors and muralists chosen by the architects and approved by the Fine Arts Commission are, with two or three exceptions (from a list of 21), conventional academicians.

Taking this able article at face value, the art world is confronted with a profound challenge. It is evidently too late to reform the program. But silence implies acquiescence and/or approval. To go on record in protest against this compromising escape from creative vision and esthetic leadership is the minimum responsibility of every believer in a living art.

### Amateur Prizes

As the ten outstanding paintings in the National Amateur Painter's Competition (DIGEST, Jan. 15), I nominate:

Robert R. Vickrey, *Young Medusa*. An idyllic girl's head. No official award.

Dorothy G. Botts, *Homework*. A happy, riotous creation achieving the very essence of gossiping femininity. No award.

Bess King, *Vision Accomplished*. A mature, serious work of designed realism. Received an Honorable Mention.

E. Oscar Thalinger, *Abstraction Fantasy 1450*. Richly sensuous abstract design. Received an H.M.

Sampson S. Engoren, *Alley*. A sensitive, semi-abstract color harmony. Received a bronze medal.

Robert Regi, *Depth of Being*. A sensitive abstraction. Received an H.M.

Annabel McDonald Berry, *Atomic Twilight*. An epic conception of an epic event. Received only an H.M.

Sulo K. Jappinen, *Flowers*. Poetic, emotional, mature. No award.

Leslie A. Goss, *Interior*. A tour de force. Gold medal as first prize in oils.

Maurice H. Bisharat, *Cellar Bouquet*. A technically masterful and original report. Gold medal for watercolors.

Each of these works has high merit of a different type. The official prize winners excel mainly in technique. Other non-winners excel in imagination, poetic conception, creative emotional power. To say any one is "best" is, in my opinion, a serious mistake.



MORSE: Mrs. Samuel F. B. Morse and Her Two Children

## Samuel Morse of Code and Canvas

TO BE THE INVENTOR of the telegraph, to give expert advice on the laying of the Atlantic cable, and to pioneer in the invention of the camera might seem to be a life work for any man. Yet Samuel F. B. Morse, originally a painter, returned to this profession after his absorption in inventions. His organizing ability is shown in his founding, with other artists, The National Academy of Design, which he headed for 25 years.

Morse had studied in London with Benjamin West and Washington Allston, and he intended, in the fashion of his day, to devote himself to historical paintings, but he found his real *métier* in portraiture. His unflinching gifts in catching a likeness and placing his subjects in admirable compositions is nowhere more marked than in *The Marquis de Lafayette*, from the City Hall. On this canvas he depicts Lafayette stepping up on a terrace, thereby giving the somewhat short and stocky figure the illusion of height and commanding presence.

Among the many canvases chosen for exhibition from Morse's prolific output, there should be cited: *Benjamin West*, President of the British Royal Academy and generous support of American artists; the tender *Mrs. S. F. B.*

*Morse and Her Two Children*; the uncompromisingly rugged *President John Adams*; the penetratingly portrayed poet, *Fitz-Greene Halleck*.

This exhibition was arranged by the National Academy of Design as a feature of the celebration of its 125th year of activities. Included in the showing are models of some of Morse's inventions and those of many celebrated scientists who followed on the path Morse had blazed. (Museum of Natural History, to Feb. 28.)

—MARGARET BREUNING.

### Modern Memorial, Hub of a Hubbub

Hub of the controversy over a proposed memorial to six million Jewish victims of the Nazis, is the Museum of Modern Art. Currently showing the contested winning model (submitted by Paul Goodman), the Museum defends it with esthetic detachment as "probably one of the best monuments of this kind to have been developed in this country in recent years."

Mr. Goodman's scheme for the Riverside Drive monument, one of several submitted on invitation, was first judged best, then rejected by the jury (who requested certain alterations) and by the New York City Park Department.



## Juan Gris' Cubism

PAINTINGS AND DRAWINGS by Juan Gris, chiefly works not previously shown in this city, impress one with the amount of work this artist produced in his comparatively short life. His association with Picasso and Braque in Paris is evidenced by his adoption of flat-patterned cubism represented in all but a few works here. His late, more colorful, paintings would be a relief in the general monotony of these skillfully designed, but somber canvases.

All the conventions of cubism are here: the grained wood, the musical instruments, the playing cards and newspaper lettering. Yet Gris employs them in a definitely personal manner in a play of linear movement and concentration on simplified forms. In a few of the canvases, he shows a divergence from the accepted conventions of analytic cubism in suggesting spatial depth, a tendency which in some of his final paintings resulted in three-dimensional design with a flavor of purism.

Occasional bright touches relieve these austere notes of color. In the curious fantasy, *Landscape at Céret*, the whole canvas is filled with large rhythmic patterns in sharp hues.

*Man with Stick* is carried out in modulations of blue and green. The realism of this solid figure is modified, after the manner of Picasso, by the distortion and exaggeration of the hands. In his individual use of a formula of design, the artist reveals the innate gifts, which his short life did not allow to mature fully. (Buchholz, to Feb. 11.)

—MARGARET BREUNING.

## Stillman's Intangibles

ARY STILLMAN'S current exhibition asserts again how well an abstract style can serve lyrical statement and enrich the evocative image. In the 13th New York exhibition by this poetic painter, he sustains his personal mood and quality of individuality throughout.

Musical themes inspire three paintings and without descending to trite analogies, they successfully translate the intangibles of one art form into another. *Overture*, for example, captures the rising sense of promising beginnings that such a musical composition can offer.

Other pictures that also use warm, romantic color and rhythmic design to highly satisfying effect include *Decoys*, in which subject-objects are still clearly discernible but woven into gay fantasy, and *Spectrum II*, which sings a kind of spring song. In addition to the paintings, the exhibition also includes seven drawings, all more abstract than the paintings but amply designed and communicative. (Bertha Schaefer, to Feb. 11.)—JUDITH KAYE REED.

## Sweeney to Pick Virginia's Show

James Johnson Sweeney will be the one-man jury of this spring's biennial exhibition at Richmond's Virginia Museum. Replacing the jury of five artists and critics used in former years, Mr. Sweeney will not only choose the 120 American paintings which will comprise the exhibition, but will defend his choice in the introduction which he will write for the show's catalogue.



GRIS: *Man with Violin*. Buchholz

## Auction for Free Press

In the name of "freedom of intellectual inquiry" some 101 American artists have contributed works to be auctioned for the benefit of the Ad Hoc Committee to Lift the Ban on *The Nation* in New York City schools. The auction will be held on Wednesday, February 8, at 8 p.m., at the home of Mrs. Clarence Day, 166 East 61st Street.

Among the artists who have contributed to this sale are Milton Avery, Eugene Berman, Alexander Brook, Ernest Fiene, Chaim Gross, Morris Kantor. Heading the committee to sponsor this auction are George Biddle, Russell Cowles, and Henry Varnum Poor, painters; William Zorach, sculptor; and Archibald MacLeish, poet.

Items to be auctioned comprise paintings, graphic art and sculpture. A three-day exhibition, starting February 5, will precede the sale.

DE DIEGO: *St. Atomic*. AAA



## Newman's Flat Areas

BARNETT NEWMAN, a New York painter seen heretofore only in group shows, is described in the catalogue of his one-man exhibition as a former philosophy student, painter, art teacher of long standing and authority on primitive arts. His pictures demonstrate what happens when art becomes an intellectual game instead of an adventure in communication.

The majority of his large rectangular canvases are covered with a single flat color and divided into two or more areas by one or more lines in one or two colors. This is the kind of *reductio ad absurdum* art that may have refreshed some people and shocked many others back in the days when no advertising layout man had heard of Mondrian. Today, however, it is rather shocking for another reason: that a presumably serious and well-trained painter should find absorbing material in so sterile and played-out a game is surprising. (Parsons, to Feb. 11.)

—JUDITH KAYE REED.

## De Diego's Dry Bones

JULIO DE DIEGO, who hasn't been around for three years, is back with a vengeance. His current show—a big and blatant one—is a retrospective of sorts, called "Reflections of Our Times." In the main, it consists of 50 pictures (on the state of the world since 1942) now being shown as a unit for the first time. (The better part of the series was exhibited by the late Karl Nierendorf in pre-Atomic days.)

The latest of de Diego's paintings symbolize "Neo-Atomic" war in terms of interweaving ribbons which recede and then suddenly emerge by virtue of brilliant color. For de Diego, all this twisted tape has special significance. He explains: "... when man discovered that he could fight without flesh, a new army of bone-structured soldiers was born. ..." For the spectator, the whole effect is pretty busy and pretty decorative and sometimes pretty silly.

As far as technique goes, the series is a tour de force. The artist is a first-rate craftsman with a hyperactive imagination. But the more thinly disguised his decoration is, the happier the results. His birds and animals are fanciful and fresh in color, and the inventive surface textures of his "altitudes" holds you captive. Some slier pieces, too—tempera "chess problems" and designs in a wax medium—are spontaneously modish.

Maybe an artist living in the shadow of The Bomb can't do it proper justice, for this much is certain: The Bomb has wreaked havoc with the series. It has turned the war scenes of 1943 into mock battles in which little ghostly armies crawl like vermin over pock-marked terrain. It has climaxed this make-believe beginning with an isn't-it-too-dreadful end, typified by the bugaboo *St. Atomic* and the satirical *International Poker Players* who gamble over the fate of the world. The whole business strikes one as a travesty of the gesting the bull-frog who blew himself gesting the full-frog who blew himself to bits while trying to look very impressive. (Associated American Artists, to Feb. 11.)—BELLE KRASNE.



## Five Modern Italians

A GROUP EXHIBITION by five Italian moderns, four of whom were first introduced here in the Museum of Modern Art's recent Italian exhibition, mark the opening of the new Catherine Viviano Gallery (42 E. 57th St.).

All at or near the 40-year-old mark, these artists come from Rome, Milan and Venice to assert again the international flavor of modern painting.

Brother of sculptor Mirko, Afro has an ingratiating technique which relies on rich-hued, soft-textured color areas against which abstracted figures and objects are set in broken rhythms. *St. Martin* is in his best vein.

The least abstract of the group, Guttuso, is a romanticist who displays vigor and originality. In *Laborer*, he uses bold, flat-color passages of decorative pattern to set off the rugged strength of the figure, while in *Sulphur Mine* he achieves a kind of fanciful dance mood without destroying the character of specific place.

Cagli, who has had a number of New York exhibitions, appears to have changed his style and approach considerably. Painted in brilliant primaries, his highly-decorative, all-over patterns race with kaleidoscopic swiftness and vivacity. Pizzinato, who also retains a minimum of subject matter, uses lots of white in his bright abstractions.

The only member of the group who uses the deliberately crude drawing style so popular with some American and French painters, is Morlotti. (Viviano, to Feb. 18.)—JUDITH KAYE REED.

## George Ault Memorial

THE MEMORIAL EXHIBITION of paintings by George Ault reflects the reticence and unassuming dignity of this artist. Although ill health compelled him to live in the Catskills for his last twelve years, he continued to work unremittingly, as this large group of his paintings and watercolors evidence. A harshness and insistence of color and form felt in much of his early work gradually gave place to greater refinement.

The New York scenes, such as the *New York Roof Top* showing a pensive nude looking down from a sheltering height, indicate the imagination with which he translated ordinary views.

In his latest work, Ault was obviously experimenting with modernistic design. The most impressive of all his pieces is *The Studio*, a realistic interior, skillfully designed to show a flight of stairs, a window opening on a world of green, and the figure of the artist at his easel concealing his face behind his canvas. (Milch, to Feb. 18.)

—MARGARET BREUNING.

## Diva Lehmann's Debut

Add to the growing list of famous amateurs the name of Lotte Lehmann, celebrated opera diva, lieder singer and author. Painting, for Miss Lehmann, is another means of expressing ideas about the songs she sings.

Miss Lehmann's paintings are technically naive. But they show an instinct for linear design, an intensely emotional approach to subject, and a vivid imagination—all, to be sure, hallmarks of the Northern tradition in art. (Schaeffer, to Feb. 15.)—BELLE KRASNE.



AFRO: *St. Martin*. Viviano

## Kopf's Rounded Sirens

WITH A SLY SMILE and a sure brush, Maxim Kopf presents variations on a theme: a very fat lady, balanced with a kind of precarious grace and sometimes endowed with a measure of pathos. She is completely faceless, but her other attributes are generously portrayed: she appears in the guise of a Tahitian girl, a circus queen, a veiled houri, or she is multiplied to make *Three Graces*. It's fun to watch Kopf watch her, and set her down in terms of a chic and acid palette which may include nothing but pink, orange and red in a single canvas.

The big news of this show is Kopf's debut as a sculptor translating his curved female into clay. She is well-realized in three dimensions, and filled with a kinetic energy not suggested by her painted counterparts.

The exhibition belongs to the lady, but Kopf does show some landscapes, a still-life, and a beautifully painted and moving religious piece, *The Veil of the Temple*. (Van-Diemen-Lilienfeld, Feb. 4 to 17.)—DORIS BRIAN.

KOPF: *Three Graces*. Lilienfeld



## Commerce No Taint

To *Fortune Magazine* went the lion's share of a late January show at Downtown entitled "Creative Art for Commerce." The moral of this interesting demonstration would seem to be that while able artists can do much to raise the level of advertising, a painter's efforts in this field have little or no effect upon his taste and technique.

With the single exception of Julian Levi, whose *Portrait of Mrs. R. Fulton Cutting II* is a shocking example of what a society commission can do to an artist's integrity, the 19 contributors, from Rainey Bennett to Bill Zorach, were very much their unintimidated selves, even when employed by such impressive patrons as Columbia Broadcasting and Standard Oil. (Downtown.)

—VIRGINIA WHITEHILL.

## Art for Democracy

ART WHICH MAKES for better living between different kinds of people will be singled out for special honor during the coming year. The organization behind this idea is the Committee on the Art of Democratic Living which is putting up a sum of \$2,000 to improve human relations through painting and sculpture.

The plan calls for a jury, comprising members of the Exhibition Committee of the American Federation of Arts. The jury will choose 20 contemporary works from the countless exhibitions which pass on review in New York City galleries and museums during 1950. The chosen works will deal with democratic living among Americans of different creeds, colors and origins.

The Committee will award a rental fee of \$100 to each of the winning 20 artists for the privilege of showing his honored work in major U. S. art museums and galleries. The group will be circulated throughout the country by the American Federation of Arts, co-sponsor of the project.

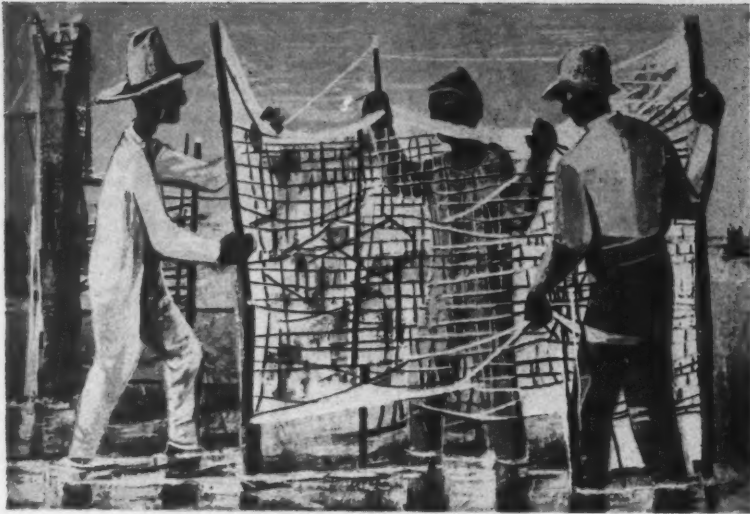
Work will be judged by technical and aesthetic standards, as well as for degree of success in communicating a message. Selections will be announced in January of 1951.

Artists under consideration for inclusion will be notified by the jury and will be asked to submit photographs of the work selected.

## Canada's O'Keefe Awards

Now artists can help pick the jury! Painters entering the competition sponsored by Toronto's O'Keefe Brewing Company will have a chance to nominate three Canadian artists, critics, teachers or other art authorities as jurors if their application for participation in the contest is received before March 1.

The 1950 O'Keefe competition is open to any Canadian artist between the ages of 18 and 30. Only one entry can be made, and work submitted must have been painted during the past two years. Preference will be given to paintings which interpret the thought and spirit implied in the theme of the exhibition: "Canada Unlimited." Application blanks can be had from: The Director, O'Keefe's Art Awards, 47 Fraser Ave., Toronto, Ontario.



LESTER: *The Empty Net*. Passedoit



AMBELLAN: *Bird*. Salpeter



STILLMAN: *Structural*. Bertha Schaefer



FAISTAUER: *Still-Life with Grapefruit*. St. Etienne



AULT: *Moonlit Desert*. Milch



BULTMAN: *The Swimmer*. Hugo



## FIFTY-SEVENTH STREET IN REVIEW

By THE STAFF OF THE DROGHT

### Lester Brings Drama from Texas

During the past decade, the Southwestern artists have steadily been gaining a National reputation which dispels the myth that the best American painting is confined to New York.

One of the most able of these artists is William Lester, member of the Texas University art faculty, who made his New York debut last season and is currently seen in a stimulating exhibition. Lester's world is one of brilliant, pulsing color afire with life and sun. Here in a simple landscape, barren trees, twisted rock formations or building ruins blend together to realize dramatic, yet stringently simplified compositions. Primarily a colorist who loves thick rich pigment, and applies it with understanding, Lester excels when he is projecting an apparently mundane subject. An old farmhouse becomes the subject of a commanding study of diametrically opposed planes, attenuated textures and vibrant design.

One finds a direct, though diluted influence of Edward Spruce in Lester's paintings. Though at times his color juxtapositions tend to destroy form, and his canvases seem to erupt with run-away tensions, most of his painting is keenly disciplined and articulate. (Passedoit, to Feb. 11.)—M. S.

### One Heritage—Many Manifestations

A show which should prove that there is no such thing as a Jewish art, *per se*, is the annual exhibition of the Art Center of the Congress for Jewish Culture. It is as varied as any random assortment of 90-odd items by contemporary artists can be.

Most of the invited artists unfortunately have been remiss about putting their best work forward; but the total picture is a broad one. It encompasses a Gottlieb pictograph (a poor specimen); forthright, expressionist canvases by Litvinovsky and Menkes; an early, intimate Walkowitz; a nostalgic, colorful, love-is-a-wonderful-thing theme by Chagall; and a strong Lipchitz bronze which just about compels you to catch its rhythms from all angles.

Other eye-catchers here are a somber Floch still-life with a flaming foreground accent; Hebbald's *Rotation*, a tricky if trifling narrative based on the Garden of Eden sequence; and Morris Schulman's faceted, poignant *Mother's Day*. (Jewish Museum, to Feb. 12.)

—B. K.

### Fritz Bultman Bows

Fritz Bultman, a Hans Hofmann disciple, is having his first solo show. Dating from 1946, fourteen of his paintings show a rapid development from darkly brooding, totemic abstraction to the more positive color-form excitement of Hofmann's idiom; from gouged-out surfaces to textures built up with sand or paint.

There is something elemental in all of Bultman's canvases. The most recent, *Maize: The Hunter*, is straight passion. Free, marked by a blood-on-the-moon fierceness, the canvas strikes at the heart with plunging spears of juicy red on splaying black and white.

If the show makes clear Bultman's energy, it leaves open the question of whether the artist can sustain a fever-pitch without exhausting us along with himself. (Hugo, to Feb. 19.)—B. K.

### Baroque Modern Austrian

The current display of work by Anton Faistauer opens a series of shows devoted to Austrian painters little known by Americans. Faistauer, who died in Vienna in 1930, was once called "the last Austrian Baroque painter." He developed during a revolutionary period in art (his first exhibition was held jointly with Kokoschka). But while others continued to explore totally new means of expression, he learned from the French Impressionists.

That Faistauer was a sound and solid painter as well as an occasionally exuberant colorist can be seen in his many paintings, drawings and sketches for murals in a Salzburg church.

Lush and beautiful floral still-lives and some quiet landscapes are outstanding in this exhibition. (St. Etienne, to Jan. 11.)—J. K. R.

### Apartment-Size Sculpture

Semi-abstract studies of form in poised or swift rhythmic movement make up Harold Ambellan's exhibition of apartment-sized sculptures in many mediums. A graceful brass *Bird*, whose back feathers are described in an interesting and decorative treatment that contrasts with the simple modeling of the front, and two studies of *Fish*, one outlined in wire, the other carved in wood, share an attractive simplicity and élan.

*Flight Thru Space* is a wall sculpture that would enhance an appropriate building entrance. (Salpeter, to Feb. 11.)—J. K. R.

### Mary Robinson's France

Mary Turly Robinson's watercolor drawings of France awaken nostalgia by their intimate, informal evocation of a country once so well known and beloved. They also bring a welcome assurance that, as she expresses it, France can still be the France we remember. That they are unpretentious does not signify that they are not able.

While *Bombed Homes*, *Clères* with its rosy red brick ruins almost embowered in foliage, brings a pang, there is also the delightful view of a terrace at Clères that is consoling. The largest, and that is not large, of the papers, *Le Côte, St. Waats*, *Clères* shows a rising series of greenswards dotted with houses and trees against the background of the distant hills. (Binet, to Feb. 11.)—M. B.

### Sentiment sans Sentimentality

When so many young artists, modern to the hilt, are exploring new techniques and devices, it is unusual and diverting to find a young American landscape artist who easily could have stepped out of the 19th century.

Not that Constance Richardson is an unknown, untried painter. Her serene and poetic landscapes have long delighted art patrons who love the ever-

varying moods of nature rendered in an astutely realistic manner devoid of any cloying sentimentality. Last seen in New York in 1946, Miss Richardson now offers paintings of pastoral scenes which eloquently exemplify her inherent understanding of panoramic landscape composition. Through simplicity of treatment, a total domination of vision, and a keen balance of spatial volumes she achieves an extraordinary monumentality, yet her works never lose their personal signature.

She captures the elusive atmospheric changes of the seasons with all of their myriad nuances of lighting. She possesses the rare ability to make believable people a part of her landscapes. And she can attain rich varied textures through delicately simplified brushing and subtly modulated color. (Macbeth, to Feb. 11.)—M. S.

### Expressive Vein via Vienna

Warm bright color, bold forms and a lively interest in people and places characterize most of the paintings in Trude Waehner's large exhibition. Born in Vienna and trained in Europe, Miss Waehner served, along with Kokoschka, on the board of directors of the *Oesterreichischer Werkbund*, an avant-garde art society, in the years before she made America her home.

Expressionism still runs through much of her work, particularly in the portrait and still-life compositions. But it is in her landscapes that Miss Waehner's most appealing work is found. This is true, particularly, in the gracefully designed, richly colored *Winter in Inwood* and the fresh view of *New York Harbor* (both oils) and the excellent watercolor, *Courtyard in Paris*. (Emmerik, to Feb. 12.)—J. K. R.

### Three Artists, Two Mediums

The Pen and Brush Club is currently exhibiting paintings by Faith Vilas and Lillian Cotton and sculptures by Gretchen Richardson. Miss Vilas' temperas on canvas are executed in a new technique developed by the artist—she paints not with a brush nor with her hand, but with her arm from the elbow to wrist. Amazing as this may sound, Miss Vilas realizes delicately abstract patterns with feathery textures and mystical overtones.

In contrast to these paintings are Lillian Cotton's keenly realistic oil portraits. Utilizing a subdued palette and evincing a sound knowledge of draughtsmanship, Miss Cotton gives us extremely convincing and sensitive renditions. Miss Richardson's rather conventional sculptures are a little too stiffly stylized and studied in effect to be completely satisfactory. (Pen and Brush Club, to Feb. 8.)—M. S.

### Parables in Paint

This is the first New York one-man exhibition of Michael Lenson, well-known muralist who teaches at Rutgers University and Farleigh Dickinson College. An accomplished draughtsman, Lenson creates richly symbolic compositions based on Biblical and poetic themes; but where his design is terse and stringent, too often his exaggerated, blatant color tends to destroy compositional unity.

The large canvas *What Place Is This?* (whose confused, little people are lost in a grotesque and frightening world)



RAPHAELLE PEALE: *Still-Life with Cake*. Hewitt

and *For They Remembered Zion* are highly expressive and satisfying paintings. Not to be overlooked are Lenson's sensitive, beautiful line drawings. (Laurel, to Feb. 11.)—M. S.

#### Grand Illusions, Old and New

As magical as a rabbit pulled out of a hat is the show called "The Tradition of Trompe L'Oeil." A small package, it contains some three centuries' worth of esthetic deceptions, ranging from a Collier rack picture of 1706 up to a tiny, dreamlike Walter Murch egg.

The accent here is on 19th-century Americans. Raphaele Peale's luscious yet haunting *Still-Life with Cake* will whet your appetite for both food and art. You will want to swat the flies and stroke the fuzz on the peaches of Harnett's *After Lunch* and look for the pieces of landscape hidden by the battered wrappings of Harberle's *Torn in Transit*.

Bringing things up to date, there is Harari's nostalgic reminiscence of an *Old Valentine*, and John Wilde's linear, pale but bright *Fruits of the Season*. (Hewitt, Feb. 8 to March 4.)—B. K.

#### Schacter's Spirited Gouaches

Justine Schacter's first one-man showing comprises a group of gouaches. She displays an excellent command of her medium in the fluidity of her brushing and the clarity of her color. Her paintings, figure pieces, are all carried out *con brio*, so that one feels something of this young artist's delight in setting down her pictorial ideas. She disposes her subjects imaginatively. It is in fact the impression that too many conceptions crowd on the artist's mind at one and the same time that produces the effect of too much detail in many paintings. (Argent, Feb. 6 to 19.)—M. B.

#### Wild West of Yesterday

Those who thrill to the rugged grandeur of the West and enthusiasts of 19th-century American painting in general should enjoy the large exhibition of pictures of "The West in Action," by Frank Tenney Johnson. Johnson, an

Iowan, early settled in the Western country where the landscape and people captured his imagination for good.

Winning prizes as late as 1933, Johnson was a skillful and faithful painter who, despite occasional sentimental works like *Madonna of the Desert*, did a bang-up job in painting such awesome subjects as rocky canyons, wild land and, of course, cowboys, Indians and the Pony Express. (Grand Central, Vanderbilt, to Feb. 11.)—J. K. R.

#### Judging the Post By Its Covers

The group of 25 original paintings for the *Saturday Evening Post* by coverman Stevan Dohanos should delight all his fans and perhaps garner new admirers. Most of the crisp and humorous pictures are anecdotal, as is demanded of work by cover artists, but quite often even the most casual observer will be struck by Dohanos' sharp and clever designing. (Grand Central, Vanderbilt, to Feb. 11.)—J. K. R.

#### Filage: A Live-Wire Medium

After six years of concentrated work, Selig Morgenrath, Polish-born artist, is introducing his brilliantly ingenious *filages* or paintings in wire.

The terminology may elicit raised eyebrows, for just how can you call a composition executed in wire a painting? Yet, after seeing these three dimensional, vibrantly designed and sensitively colored renditions, one realizes that there is nothing else to call them. They contain the basic components which constitute a valid abstraction (sound organizational rhythms and ordered masses); but they have an added grace that could only be attained in wire. Definitely not constructions or collages, Morgenrath's work opens a new field of art expression. (Contemporary Arts, to Feb. 10.)—M. S.

#### Teachers and Students

The recent exhibition of paintings and sculptures by the teachers and students of the Brooklyn Museum Art School resulted in a diverse and inter-

esting show, but failed to present any true originality in either concept or execution.

Ranging in character from the subdued, facilely executed abstraction by Reuben Tam to a romantic, nostalgic watercolor by Xavier Gonzalez, the exhibits succeeded mainly (as is to be expected) in revealing the overpowering influence that the teacher-painter exerts on his student in the classroom. In the student section, the works of Morris Crowe, Edward Walukiewicz and Dudley Harrison come off exceptionally well. (Laurel.)—M. S.

#### Jazz Moods on Canvas

Robert J. Lee was seen last fortnight in a large first one-man exhibition of oils and drawing inspired by the colorful heritage of American folk music.

Through expressive linear design and rhythmic organization, Lee takes you into the hypnotic half world of sweet searing trumpets, primeval bleating drums and frenzied rhythms. Through brilliant colors and keenly stylized figures, his compositions virtually dance with energetic gesture and life. His characters are not quite human, but seem to belong to an ageless music fraternity. Especially satisfying are *Julie Ann Johnson* with its sharp haunting contrasts, and the vital textures and expressive design of *Yellow Gal*. (Ferargil.)—M. S.

#### New Gallery at the Statler

Last month a new little art gallery and frame shop opened in the busy lobby of the Statler Hotel. Directed by Rita Reid, the gallery will feature oils, watercolors and pastels, and will offer new shows each month. It will stress the work of Academicians and Prix-de-Rome winners. Traditional marine paintings and cheery rural landscapes by Samo are the current fare. (Statler, to Feb. 15.)—B. K.

#### Grosser, Philodendron

Maurice Grosser's canvases possess the authority of distinctive craftsmanship which endows the esthetic idea with its accoutrement of pictorial expression. His still-lives attest his gift of decorative design in appreciable richness of harmonious color.

This artist appears to be a *philodendron* (not the familiar household vine, but a devotee of trees). He represents the myth of Daphne's escape from Apollo in terms of a scraggy-looking laurel. Alas, poor Daphne! His *Christmas Garland* is an immense tree of widely proliferating foliage; his *Ghost*, a desiccated tree trunk. *Stump* is an uprooted swamp tree whose roots make an ornamental pattern.

If some of Grosser's titles seem unusual (he calls a rambling old house *The Parthenon*) it may be that this trait originated in his contact with Gertrude Stein, while he was writing the scenarios for the two Stein-Thompson operas. Surely, one might come to adopt Humpty Dumpty's highhandedness about words after association with Miss Stein. It may be recalled that Humpty Dumpty explained to the astonished Alice that when he used a word, it meant what he chose it to mean. (Kniedler, to Feb. 11.)—M. B.



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### Tuesday Evening Painters

An actor really isn't one until he has been onstage, and an artist doesn't truly function until he's seen his work in a show. Now the Ramer Art School gives that opportunity to its students by hanging their work in a pleasant little exhibition with paintings by a couple of professionals.

The students, all of whom have other vocations, aim to be painters-by-avocation. They include Michael Donahue, who makes interesting technical experiments, James Van Luik, who has a good native sense of design and color, and Beverly Mestel, who uses pearly colors and shows a degree of invention. (Ramer, to Feb. 11.)—D. B.

### Enterprising Texan

Amy Freeman Lee, enterprising Texan painter and writer (who is also well-known for her unique radio program which, twice a week, broadcasts critical analyses of local activities in the arts), is making her Eastern debut with a group of lively watercolors of Texas, Mexico and Colorado.

President of the Texas Watercolor Society, Miss Lee has an original and decorative style and makes good use of bright color, cutout-like forms and abstract calligraphy. The result is fresh and attractive and her best work attains more than superficial charm. *Ashcroft Ghost Town* and *Head of the Stream* are outstanding. (Parsons, to Feb. 11.)—J. K. R.

### Still-Life and Portraits by Gauss

The exhibition by young C. David Gauss, offers a group of studious still-lives and flowers and conventional arrangements of Chinese and other art objects. His portraits occasionally show more maturity and originality, as in the flavorsome characterization of *Lily Mae* (marred only by over-fussy background modulation) or the colorful, tattooed *Sparring Partner*. Careful editing would have helped this exhibition. (Newcomb-Macklin, Feb. 6-18).

—J. K. R.

### Conover's Red-Barned Farms

Watercolors by Garrett B. Conover are again concerned with the red-barned eastern Pennsylvania farm-country. This is the painter's home ground, and whether he is depicting it in summer, autumn or winter, he knows its every aspect as he knows the angles of his own face.

Among the sixteen current papers, *Peace and Plenty*, a fine, big still-life of jugs and vibrant fruits and two small pieces, *Gradual Deterioration* and *The Willow*, best demonstrate the Conover way with watercolor. (Ward Eggleston, to Feb. 4.)—V. W.

### Dutch Artist's Debut

Getting a late start in art, Madam Van Berckel, a Dutch painter and mother of six children, is currently [Please turn to the next page]

Feb. 6-25

Watercolors 1944-49

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## TILBURNE

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making her New York debut. Charming but never quaint, the 20-odd paintings in this show are uneven in quality but alike in sincerity. They comprise impressions of Washington Square, a few portraits, and—best of all—Dutch landscapes including a broadly conceived view of the Velluve.

A genre piece, the *Harmonica Player*, springs from the Old Master tradition of Dutch realism and is notable for its earthy color and intimate feeling. (Van Loen, to Feb. 1.)—B. K.

#### Silver's Sombre Scenes

Mild rather than incisive social comment can be found in Helen Silver's paintings. With an easy-gaited realism, she describes families in drab interiors and crowds at a street rally.

Paint here is scumbled and crusty; color is often acid. Bright notes flash in a flag, a flower or a dress, but—perhaps because of their themes—these paintings have a somber effect.

Worth noting is the way Miss Silver sometimes silhouettes dark masses against light ones. (ALA, to Feb. 4.) —B. K.

#### Watercolor's Record

[Continued from page 10]

deep tones. To be noted also are the cold light of an early star above the snowy valley in Hardie Gramatky's *First Star*; Andrew Wyeth's *Meeting House Door*, its bleached textures of door and clapboards fringed by straggling grasses; Edward Betts' vehemence of color accentuating the rugged contours of *Gaspe Shore*; *Horse Market*,

by C. Ssu-Tu in which delicacy of color and linear emphasis somehow creates a sense of forms and recession.

Other admirable paintings that do not exhaust the honor list are by Lionel Reiss, Jerri Ricci, Syd Browne, Charles H. Geer, Rosa J. Loesch, Adolf Dehn, Gordon Grant, Herb Olsen, Mac S. Fisher, Alex Redein, F. Douglas Greenbowe, Frederick Siebel, Harry De Maine, John McCoy, Sherman H. Raveson, Sidney M. Chase, Philip Moore, Charles H. Geer, Howard P. Maeder, Henry Gasser, Martin Winter, Ham Millard, Dong Kingman, and Bernard Klonis.

Excellent papers that employ objective forms in abstract designs include: a handsome still-life, *Loaves and Fishes*, by Robert W. Gatrell; Xavier Gonzalez's *Lumber*, a powerful co-ordination of thrusting timbers; the nicely integrated *Mushrooms* by Morrie Kuramoto; Julius Engel's *Enchanted Night*. Notable too are the resolution of impalpable forms into definite pattern in Lars Hoftrup's *Margaret's House* the play of color on color in Hannah Moscon's nonobjective *Arrangement in Red*; and the imaginative translation of an idea in concrete terms in Robert J. Leydenfrost's *Interpretation of a Dream*.

Fantasy is well represented by Morris Shulman's *Sea and Red Trees*; also by Dan Lutz's *Clown*, half emerging from a brilliance of color; the diaphanous figure in *Morning*, by Gertrude Sweitzer; A. K. D. Healy's distortion of natural forms in *December Thaw*; *Ghosts of Venice*, by Chas. J. Mazoujian; Jane Oliver's colorful, formalized landscape, *Summertime*; *Circus in the Ruins*, by Henry C. Pitz; Ethel

Edwards' skeletal *Sea Gull*; Stewart Clayburn's *Victor and Vanquished*; and Charles Culver's magnificent coleoptera, *Beetle with Red Marking*.

Among the still-lives, Charles A. Aiken's sensitive rendering of textures and forms in *Peonies* is outstanding. Other admirable still-life paintings are by Miriam McKinnie, Tosca Olinsky, Arthur Sudler, Jane Peterson, Helen P. Elbow, Peter N. Patti, Carl Nickel, George Recca, Minna Walker Smith, Charles Heidenreich and Lucy W. Hurry.

The exhibition is current at the National Academy to Feb. 19.

#### PRIZE AWARDS:

American Water Color Society Gold Medal of Honor: *Transition* by Leonard Cutrow.

American Water Color Silver Medal: *The Rock* by Ferdinand Warren.

William Church Osborn Purchase Prize (\$150): *Russel's Place* by Syd Browne.

Hans A. Obst Purchase Prize (\$150): *Lobster Pot Alley* by Sherman H. Ravenson.

George A. Zabriskie Purchase Prize (\$100): *Gaspe Shore* by Edward Betts.

O'Hara Prize Award (\$100): *Yonkers on the Hudson* by Laurence Lustig.

Ida Wells Stroud Women's Prize Award (\$100): *Summertime* by Jane Oliver.

American Water Color Society First Honorable Mention: *Without*, by Michael Heiter.

American Water Color Society Second Honorable Mention: *Snow on Fifth Avenue* by Chen Chi.

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## Van Gogh

[Continued from page 11]

drivers knows it exists. The hotel manager knows about Vincent, though. "I like Van Gogh," he said, "he brings me in at least two million francs a year."

I found the hospital where Vincent lay after he cut off his ear, and the isolation chamber where he was put when he became violent about a month later. Inside this solitary cell I photographed the steel bed in which he was strapped down. In the hospital garden, which he sketched and later painted, everything is much the same as in 1888, except that the trees have grown and the central fountain has given way to a statue of the hospital's benefactor.

The famous drawbridge (now minus its superstructure) is four miles from where Van Gogh lived, and only a man as purposeful as he would have walked that distance in Arles in August. It was the one drawbridge in this area of the Rhone, and I believe the reason Vincent painted it is because it was reminiscent of the common drawbridges of Holland.

Vincent's house in Arles was bombed out of existence, and in its place is a tobacco shop. Behind, is the dun-colored four-story structure where today a gas pump replaces the street cafe which inspired one of his greatest works *The Night Cafe* (DIGEST, Nov. 1). Beyond is the railroad bridge with its divided passage, a source for several of Vincent's paintings and drawings. The Alyscamps, ancient Roman burial place, Vincent painted several times, not because of its antiquity but because of the cypresses and the poplars that line the avenue of tombs.

La Crau (DIGEST, Nov. 1) is a flat, rocky glacial plain which stretches from Aix to beyond Arles. Its scrub-like soil, flat to the horizon, reminded the artist of his youth—and he painted it as he did the fields of Holland. The Abbey of Montmajour as seen from La Crau was another of Vincent's subjects. This dominating building on the plain was not too hard to locate, nor was the little park in Arles where Vincent was inspired a dozen times. It was one of the few places in Arles where Vincent could see flowers to remind him of Holland's colorful gardens.

Dr. Edgar Leroy is now head of St. Paul's Asylum in Saint-Rémy where Vincent went after leaving the Arles hospital. He is interested in Van Gogh and has written a paper on his illness. Inside the hospital he has put aside the cell in which Vincent lay as a shrine to the artist. The walls are covered with Van Gogh reproductions and people who love the painter's work have made a long trek to this place and signed the register—John Rewald, Bart de la Faille, Irving Stone, William Sandberg, Edward G. Robinson.

[Please turn to page 25]

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## Chrysler Moderns and Some Old Masters

OUTSTANDING in the third sale of paintings, sculpture and drawings from the Walter P. Chrysler, Jr., collection to be held at the Parke-Bernet Galleries on February 16 will be the *Grand Baigneuses, La Plage*, 1931, by Braque. This painting was retained by the artist for many years in his private collection and was sold by him to Mr. Chrysler only after the latter had acquired other important Braques.

Several Picasso items include the well-known *Man with a Lollypop* (1938), and the much exhibited *Young Girl Asleep* (1935). Also outstanding in the French section is the Matisse *Woman in Green*, a Miró self-portrait, *Portrait of the Chauffeur*, and paintings by Chirico, Derain and Juan Gris.

Among the sculptures is a plaster head, *Antoinette*, signed C. Despiau, a rare original worked entirely by the artist, from which only eight bronzes were executed. Bronze sculptures in the sale include *Child Crying* by Rodin, *Torso of a Woman* by Lachaise, a *Seated Figure* by Jean Gerard Matisse, *Head of a Woman* by Brancusi, *Standing Nude* by Degas as well as a standing figure of a young girl by Lehmbruck.

Of great interest in the American section are three canvases by Eakins, all of which are noted in "Thomas Eakins, His Life and Work" by Lloyd Goodrich. One is a portrait of the artist Charles Paul Gruppe, inscribed on the back "To his friend C. P. Gruppe—Thomas Eakins, 1904, Philadelphia." Another portrays the Rev. Cornelius J. O'Neill. The third Eakins is *The Timer*.

### Drawings by Old and New Masters

A collection of Old Master drawings, Sporting Prints, Currier & Ives and

Japanese color prints will be sold at Kende on February 4.

The earliest of the drawings, dating from the 16th century, are vigorously drawn figure subjects and Biblical and mythological scenes by such artists as Baccio Bandinelli, Lelio Orsi and Parmigiano. There is also a group of sepia drawings by Luca Cambiaso, The Carracci family—Ludovico, Annibale and Agostino—are well represented.

Among the 17th century items are a *Head of the Virgin* by Sassoferrato penciled on blue paper, some Guerminos, a pair of single figures by Adriaen van Ostade and some small studies of cherubs attributed to Carlo Dolci.

Of later date are a drawing of the Rialto Bridge by Guardi, and a Greuze pencil sketch of a little girl with a basket, inscribed and dated 1763. A small ink and wash drawing of figures on a wharf was sketched by Rowlandson at Amsterdam in 1799.

Of great associative interest is the head of Ethel Barrymore, dated 1903, signed and inscribed by Sargent and autographed by Miss Barrymore.

### French Sculpture and Furniture

The sale of French furniture and objects of art to be held at the Parke-Bernet Galleries on February 24 and 25 includes items from the collections of Elisha Walker, Robert Goelet and others. Of great interest to art collectors is a pair of original marble groups by Augustin Pajou, *Bacchic Nymph and Infant* and *Satyr and Bacchic Infant* formerly in the Bischoffsheim and Edouard Kann collections. They are among the most important French sculptures to appear at public sale in America.

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## Auction Calendar

February 2, 8 P.M. Parke-Bernet Galleries: Barbizon and other landscapes. European and American genre paintings and other works. Includes examples by Rousseau, Jacque, Daubigny, L'Hermite, Troyon, Dupre, Cazin, Millet, Corot, Courbet, Remington, Diaz, Inness, Gainsborough, and others. Exhibition from Jan. 28.

February 3 and 4, 1 P.M. Plaza Art Galleries: Oil paintings, furnishings, decorations, & jewelry. From the estates of G. F. Ryan, Mrs. Allan Ryan & others. Books. From Franklin Book Shop. Furniture includes a Hepplewhite dining room set & a Hadley Chest illustrated & described in Luther's Book, No. 107. Exhibition from Jan. 31.

February 3 and 4, 2 P.M. Parke-Bernet Galleries: Decorative furniture in English and French Period styles. From stock of The Danby Co., Inc., & property of the estate of Mrs. Franklin Simon & of J. J. O'Donohue, IV, W. A. Stillwagon & others. Exhibition from Jan. 28.

February 4, 2 P.M. Kende Galleries: Old Master drawings, sporting prints, Currier & Ives prints, paintings, miniatures, & Japanese color prints. From the estate of the late Arthur Shady & others. Drawings include works by Bandinelli, Orsi, Parmigiano, Sassoferrato, DeWitt, Pieter de Hode, Guardi & others. Exhibition from Jan. 31.

February 6 and 7, 2 P.M. Parke-Bernet Galleries: Incunabula, manuscripts, and autographs. Property of R. H. Mull, Mrs. E. M. Berol, library of the late J. P. C. Alden & others. Includes books on armor, ornithology, clocks & watches, French illustrated & art reference books, first editions. Also a 16th century album of paintings & autographs including original manuscript & signatures of Martin Luther & Melancthon. Exhibition from Feb. 2.

February 9, 10 and 11, 2 P.M. Parke-Bernet Galleries: English & American 18th & early 19th century furniture & decorations. Property of M. M. Movaghar, Mrs. H. Bertram Smith, A. L. Wolfe & others. Includes Russian silver & enamels, Meissen, Oriental Lowestoft & other porcelain, Overlay & tinted glass, paintings, Chinese & Japanese art, Oriental rugs. Exhibition from Feb. 4.

February 16, 8 P.M. Parke-Bernet Galleries: French & other modern paintings. Property of Walter P. Chrysler, Jr. Works by Braque, Picasso, Monet, Leger, Rouault, Matisse, Derain, Miro, Chirico, Eakins, John Kane, Avery & others. Sculptures by Brancusi, Degas & Jean Matisse. Exhibition from Feb. 11.

February 17 and 18, 2 P.M. Parke-Bernet Galleries: French Provincial furniture & decorative objects. Property of Mr. A. Cancre & others. Exhibition from Feb. 11.

### Van Gogh

[Continued from page 23]

From his barred window on the second floor of the hospital, Vincent painted the hospital garden many times. He made drawings of the corridors, the doorways, the windows. Here I was able to get a number of documentary photographs since there has been very little change. The cypress trees, the olive groves, the fields, the quarry, the two mountains which appear in a number of Vincent's works were pointed out to me, and all I had to do was compose the subject on the ground glass. (See the photograph on page 11 next to Vincent's version of the same view.)

I succeeded in getting photographic documents of the subjects Vincent saw. Yet it was not the subject, but the way in which this stormy exponent of Impressionism transformed the natural image, that makes for the greatness of the paintings he left to us.

### Star Reporter Has a Show

George Shellhase is primarily a pictorial journalist. His quick black and white sketches show a host of subjects from the ballet to Communist trials. They capture the spirit of the subject and the excitement of the moment vividly. Only when he tries to go "arty" with still-lives or portraits do his pictures become static and tasteless. (Society of Illustrators, to Feb. 16.)—P. L.

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## On the Material Side

By Ralph Mayer

### Respect for Materials and Tools

I INTENDED this article for the student and the newly mature artist. However, recent paintings by some of our "arrived" painters, both domestic and imported, seem to indicate that they, too, have an undeveloped respect for the materials and tools they use. At some time, as he progresses from student to functioning artist, a painter should become aware of a feeling of respect for the materials and tools upon which the successful, controlled execution of his work depends. Some get this feeling early, it dawns upon others later, some seem never to grasp it.

While he acquires manual skill and technical knowledge, the student quickly learns a good many practical points regarding the nature and use of the things with which he works. He is usually anxious to gain technical information, but it seems that a certain feeling of respect for his materials and implements, a concern for their quality and an appreciation of their importance, is something apart from the acquisition of technical information. Sometimes it takes a good, strong, painful object lesson or a series of them before he really believes what he is told.

The student is most eager to learn recipes. Formulas for mixing paints, formulas for varnish mediums, for glues, for grounds, for composing pictures, for painting faces, for painting trees. The instructor guides him and develops in him an interest to learn fundamental principles. The student works hard, he does his best. But when he is told how to select a good brush and is told that he can't produce a decent tempera painting without decent brushes, he may jot down a notation. But inwardly he feels: "All my really important things are O. K., my white panel looks good, my colors are just right according to the book. Brushes? Why, didn't I paint my best picture with these two bargain brushes?"

### Brushes

A paint brush, as I have said elsewhere, is not just a little bundle of hairs or bristles chopped off and stuck on the end of a stick. It is the product of one of civilization's few surviving handicrafts—one which requires both skilled craftsmanship and superlative materials. Our paints and painting processes are planned and geared to the superior brush. Do you think any professional painters of the past, from 1910 back to 1350, would have looked twice at the kind of flabby mops that sometimes pass as watercolor brushes or at those bristle brushes that splay out in all directions? Artists used them in those days too, but never artists who were trying to paint their very best.

When you get hold of decent brushes, respect them like the friends they are. Read up on how to care for them and they'll improve before they wear out. Although you may have to make sacrifices in other directions, try to have lots of them or else you'll learn from sad experience that quantity is also of importance. One old book of advice to new painters emphatically recommends

[Please turn to page 29]

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# ART BOOKS

By JUDITH K. REED

## Explaining Modern Art

*"Layman's Guide to Modern Art: Painting for a Scientific Age," by Mary Chalmers Rathbun and Bartlett H. Hayes, Jr. 1949. New York: Oxford University Press. Unpaged. Illustrated. \$4.00.*

Here is an ambitious little book that seeks to fulfill a long-felt need for an illustrated text which explains to the bewildered layman just what the abstract artists are doing, and why. It is only partly successful.

Perhaps because the authors say at the outset that they won't distinguish good from bad abstraction they weaken their chance for wider enlightenment. Their reason is: "No pronouncements have been made on what is good or bad, for that question is without meaning when asked of man's search for truth." If that were so, the paintings by Joe Blow, an earnest but inept painter of portraits would be as good as Rembrandt's, for both tried to understand the truth about man. We agree with the authors' emphasis on the fact that modern artists are, in many cases, seeking to paint the unseeable, and therefore have to devise new symbols and new methods. But an attempt to evaluate their inventions and techniques would not have been out of order. Too many articulate writers on modern art, in their effort to point out the validity of abstraction, have placed themselves in the position of defending all that comes under that term, without bothering to sift the trivial exercise from the profound work.

The successful part of the book, however, is very rewarding. Based on a loan exhibition, "Seeing the Unseeable," held three years ago at the Addison Gallery, the volume borrows effective exhibition technique by breaking the text into explanatory paragraphs that accompany each series of reproductions. Points are dramatically scored by contrasting and comparing works of diverse origin to reveal similar art concepts. The reader is shown how he accepts "unrealistic" art in a Greek vase, a Petty calendar girl or an Italian old master, and the authors attempt convincingly to assure him that modern abstractionists are using both valid and understandable techniques. The reproductions (100 in black and white, 17 in color) are generally well chosen and offer to the book-buyer a lot of pictures for his money. The language of the text is also commendable. It stays away from the confused and fanciful vocabulary of so many modern art writers.

## Vital Primitive Art

*"Native Arts of the Pacific Northwest." Introduction by Robert Tyler Davis. 1949. Stanford: Stanford University Press. 165 pp., 194 illustrations. \$7.50.*

Until very recently, anthropologists rather than students of art were the ones who experienced the thrill of discovery when they encountered the vigorous art of a little-known, native American culture. The religious and everyday articles made by the Eskimos of Alaska, and the Indians living on the Pacific Northwest coast, were creat-

ed with infinite variety and vivacity within a well-defined cultural mold. They made their formal debut into the white man's art world at the Golden Gate International Exhibition in San Francisco in 1939. Here they were displayed by Rene d'Harnoncourt, who later arranged the large and dramatic showing at the Museum of Modern Art. But long before then, an Alaskan superintendent of schools, Axel Rasmussen, began collecting Indian art with the fine discrimination of an art connoisseur and the knowing interest of an anthropologist. Rasmussen died before he could fulfill his dream of building a museum for his collection. Now, however, 5,000 articles from his superb collection have been bought by the Portland Art Museum, through Earl Stendahl, Los Angeles dealer who brought the collection from Alaska.

The present book, the first in an art series to be published by Stanford University Press, is based on the museum exhibition of these works (DIGEST, Apr. 15) and presents in a series of excellent photographs (by William Reagh) the rich and sturdy totemic art of the Indians and the equally skilled and imaginative art of the Eskimos. It is a book which modern art lovers, particularly, should find exciting and enlightening. Incidentally it offers an excellent opportunity for artists of the "totemic" school to compare the strength and meaning of their invented symbols with those developed by primitive artists to fill the spiritual and cultural needs of their society. Every Eskimo and Indian knew exactly what each image meant.

## Reading Marin's Letters

*"The Selected Writings of John Marin." Edited by Dorothy Norman. 1949. New York: Pellegrini & Cudahy. 241 pp. \$7.50.*

A collection of letters (the great majority written to Alfred Steiglitz) together with a few brief essays and notes on art, furnish interesting side lights about the career of an important American artist. The letters cover the past forty years, and present the artist in a variety of moods: enthusiastic about a new painting region and rueful about man's vanity; dryly humorous about the activities of his neighbors and philosophical about his own aims and achievements. Many of the letters appeared in *Letters of John Marin*, published by An American Place in 1931.

## Latest Books Received

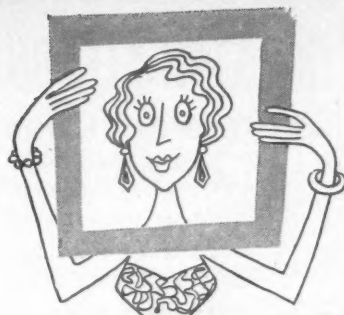
*"Toulouse-Lautrec" by Gerstle Mack. 1949. New York: Alfred Knopf. 370 pp. Illustrated. \$5.00.*

*"Chaim Gross, Sculptor" by Josef Vincent Lombardi. 1949. New York: Dalton House. 247 pp. Illustrated. \$12.50.*

*"From Baudelaire to Surrealism" by Marcel Raymond. 1949. New York: Wittenborn, Schultz, Inc. 428 pp. \$5.00.*

*"Three Lectures on Modern Art" by Katherine Dreier, James Johnson Sweeney, Naum Gabo. 1949. New York: Philosophical Library. 91 pp. Illustrated. \$3.75.*

*"Style in Pottery" by Arthur Lane. 1950. New York: Oxford University Press. 62 pp. text and 36 plates. \$1.50.*



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# Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

## NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

### Hartford, Connecticut

40TH ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. March 11-Apr. 2. Avery Memorial. Entry fee. Circulars and entry blanks available in January. Write Louis J. Fusari, Secretary, P. O. Box 204, Hartford 1, Conn.

### Jersey City, New Jersey

PAINTERS & SCULPTORS SOCIETY OF NEW JERSEY. Jersey City Museum. April 10-30. All media. Membership \$4, refunded if work rejected. Entry fee \$1 per entry. Jury, medals, prizes. Entry cards and work due by April 1. Write Ward Mount, 74 Sherman Place, Jersey City, New Jersey.

### New Orleans, Louisiana

ART ASSOCIATION OF NEW ORLEANS ANNUAL. Mar. 26-Apr. 23. All media. Membership fee \$5. Jury. About \$1,000 in prizes. Entry cards and entries due Mar. 16. Write Isaac Delgado Museum of Art, City Park, New Orleans, La.

### New York, New York

AUDUBON ARTISTS 8TH ANNUAL EXHIBITION. Apr. 27-May 17. National Academy. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and entries due Apr. 13. Write Ralph Fabri, 1083 Fifth Ave., New York 28, N. Y.

11TH ANNUAL EXHIBITION. Mar. 6-Apr. 29. Media—serigraphy (no photographic stencils). Jury. Prizes. Entry fee \$2.00. Entries due Feb. 15. Write Doris Meltzer, Serigraph Galleries, 38 W. 57 St., New York 19, N. Y.

### Philadelphia, Pennsylvania

DIAMOND JUBILEE ART EXHIBITION. YMHA. May. Paintings on Jewish themes. Entries due Apr. 14. Jury. Prizes. Write Diamond Jubilee Art Exhibition Committee, Y.M. and Y.W.H.A., 401 Broad Street, Philadelphia 47, Pa.

### St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EXHIBITIONS. Art Association Gallery. Mar. 5-28. Media: oil, watercolor. Membership fee \$3. Prizes. Write Curator, St. Augustine Art Association, Box 1262, St. Augustine, Fla.

### Wichita, Kansas

5TH DECORATIVE ARTS—CERAMICS EXHIBITION. Apr. 9-May 9. Art Association Galleries. Media: woven textiles, silver-smithing, jewelry, pottery, ceramic sculpture, and enamel. Jury. Prizes. Entry fee \$2. Work due Mar. 26. Write Mrs. Maude Schollenberger, 258 N. Clinton Ave., Wichita, Kans.

## REGIONAL SHOWS

### Albany, New York

15TH ANNUAL ARTISTS OF THE UPPER HUDSON. May 5-June 4. Open to artists residing within 100 miles of Albany. All media. Jury. Purchase prize. Work due Apr. 8. Write Robert C. Wheeler, Director, Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

### Canton, Ohio

DRAWING EXHIBITION. Feb. 26-Mar. 12. Open to present and former residents of Ohio. Jury. \$100 prizes. Three entries permitted. Work due Feb. 14-17. Write Canton Art Institute, 1717 Market Ave., N. Canton, O.

### Davenport, Iowa

3RD EXHIBITION OF ART & ARTISTS ALONG THE MISSISSIPPI. Apr. 16-May 28. Open to artists from Minn., Iowa, Miss., Ark., La., Wisc., Ill., Ky., Tenn., Mo. Media: oils & watercolors executed in the past five years. Jury. Prizes. Entries and entry cards due Mar. 18. Write Davenport Municipal Art Gallery, 120 West 5 St., Davenport, Iowa.

### Decatur, Illinois

6TH ANNUAL CENTRAL ILLINOIS EXHIBITION. Mar. 5-Apr. 1. Open to Illinois artists within 150 miles of Decatur. Media: oil, watercolor. Prizes. Work due Feb. 20. Write Jarold D. Talbot, Decatur Art Center, Decatur, Ill.

### Indianapolis, Indiana

43RD INDIANA ARTISTS ANNUAL. Apr. 3-June 4. Open to former and present residents of Indiana. Media: oil, watercolor, gouache, pastel and sculpture. Entry fee \$2. Jury. Prizes. Entry cards due Apr. 10. Work due Apr. 12. Write Wilbur D. Peat, Director, John Herron Art Museum, Penn. and 16 Sts., Indianapolis 2, Ind.

### Louisville, Kentucky

23RD ANNUAL KENTUCKY SOUTHERN INDIANA EXHIBITION. J. B. Speed Art Museum. Apr. 1-30. Open to present or former residents of Kentucky or Southern Indiana. All media. Entry fee \$3. Entry blanks due Mar. 11. Work due Mar. 15. Write Art Center Association, 2111 South First Street, Louisville, Ky.

### New York, New York

3RD OPEN SHOW OF SCENES OF OLD NEW YORK. Feb. 20-Mar. 10. Pictures of an old section of New York City. Open to New York City artists. Work due Feb. 13 & 15. Write Village Art Center, 224 Waverly Place, New York 14, N. Y.

### Norwich, Connecticut

7TH ANNUAL EXHIBITION NORWICH ART ASSOCIATION. Mar. 12-26. Converse Art Gallery. All media. Open to members & residents of Eastern Connecticut. Fee \$1 to non-members. Jury. Work due at Gallery Mar. 4-5. Write Mrs. Jean Urbinati, 10 Brown St., Norwich, Conn.

### Pella, Iowa

2ND ANNUAL PELLA AND VICINITY EXHIBITION. March 1-15. Open to residents of Iowa or Missouri formerly or presently living within 100 miles of Pella. All media. Entry fee \$.50. Prizes. Work due Feb. 15. Write John Wesle, Director, Central College Galleries, Pella, Iowa.

### San Bernardino, California

NATIONAL ORANGE SHOW. Mar. 9-19. Open to residents of Southern California. Media: oils, watercolor & sculpture. Jury. Awards. Entry blanks due Feb. 15. Work due Feb. 25. Write National Orange Show Art Exhibit, P. O. Box 29, San Bernardino, Calif.

### Seattle, Washington

21ST NORTHWEST PRINTMAKERS INTERNATIONAL EXHIBITION. Mar. 8-Apr. 2. Art Museum. Open to all artists. All print media. Entry fee \$2.00. Purchase prizes. Entry cards due Feb. 13. Work due Feb. 15. Write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22, Wash.

### Sioux City, Iowa

IOWA MAY SHOW. Media: oils. Open to legal residents of Iowa. Prizes. Entries due Apr. 10. Write Sioux City Branch of the American Association of University Women, 613 Pierce St., Sioux City, Iowa.

### Springfield, Missouri

20TH ANNUAL EXHIBITION. Apr. 1-30. Open to artists living & working in Missouri & adjacent states. All media. Jury. Purchases. Work due Mar. 15-25. Write Lionel Johnson, Springfield Art Museum, Springfield, Mo.

## SCHOLARSHIPS & COMPETITIONS

### New York, New York

ECCELESIASTICAL SCULPTURE COMPETITION. Awards total \$1,800. Open to sculptors in the United States. Anything pertaining to life and time of Christ and/or persons or episodes associated therewith. Media: Any permanent material or plaster. Entries must be in the round and not exceed 18" in their largest dimension. Handling charge \$3.00 per entry, three entries per competitor. Selections to be exhibited at French & Co. Closing date April 30. Write National Sculpture Society, 1083 Fifth Avenue, New York 28, N. Y.

### Toronto, Canada

O'KEEFE'S ART AWARDS. Awards total \$5,250. Open to artists between ages of 13 and 30, residents of Canada, and wishing to further art training. One painting may be submitted, not over two years old, and subject to reproduction by O'Keefe's Brewing Co., Ltd. Application form due Apr. 15. Paintings due from Apr. 15 to May 5. Write The Director, O'Keefe's Art Awards, 47 Fraser Ave., Toronto, Ont., Canada.



## On the Material Side

[Continued from page 26]

six dozen as the right quantity for an oil painter to have! Do you know that the handyman who touched up your ceiling after that last leak paid more for his brush, *second-hand*, than you did for your best one?

### Supports

As for the kind of stuff people paint on, did you ever consider that cheap canvas is not merely a shrewd way to save money, but actually an imitation of the real thing? Do you know that it's a simple thing to get familiar with good canvas and to be able to judge it? By looking at the quality of a painting, you can usually spot the quality of the canvas on which it was painted. Aside from its permanence and durability, good, close-woven, well-primed linen canvas actually imparts a good quality to the finished work. Or take paper. If you have been using cheap watercolor paper, compare one of your pictures with a painting that was done on fine watercolor paper and note the difference in technical quality. Better still, try the experiment yourself by treating yourself to some of the real stuff. If you run across a supply of that currently hard-to-get heavy English watercolor paper, grab it! And don't think that the old-world watercolor paper and the linen from which our fine canvases are made come rolling out of machines. No, they are handcraft products which have evolved through centuries of development, and some of the old procedures, economically impossible in this country, enter into their making.

### Paints

Most of the top-grade, highest quality tube paints and fluid materials made by the established, reputable American firms at present, as I remarked earlier, are more or less on a par as far as honest intentions to put out the best possible products and to keep them uniform are concerned. These also, are materials to appreciate, to select and apply judiciously for centuries of development have gone into the perfection of each of their ingredients and into the methods of compounding them. Here, unfortunately, we can't be so certain as to which among the top-grade, acceptable makes are the best buys for our own purposes, for that would require the continual operation of a whole laboratory especially conducted for the benefit of artists. By the simple non-laboratory tests the painter can make for himself, few differences will be disclosed among the first-class tube paints. An occasional color may be found more granular or less well ground than its competitor, and there is bound to be some difference in hue and other color qualities between different makers' versions of the same color. So about the only thing the painter has to go by is his confidence in the manufacturer plus

[Please turn to page 31]

### Evelyn Marie Stuart Says:

Dear Art:

I love you—yes I do  
With love that's ever strong and true.  
Still with us now through you dear  
Art,

Are old gods who have played their  
part,  
And for light folk (of reverence  
small)

Old fat Dan Cupid leads them all.  
O Greeks, beset to show and teach  
A thing the senses can not reach,  
(The power that makes the world go  
round!)

A fitting symbol well you found  
Of love between a man and maid  
You took the purpose passion  
swayed—

A dimpled Babe—then gave him  
wings

To show he flies, like other things  
That we may seek to cherish here  
And for that reason find more dear.  
You welded fancy well with fact  
And made concrete a thing abstract.

The altars of the old gods fell,  
But Cupid used his wings so well  
That still he's here, sustained by Art,  
And has his altar in the heart.

His saucy face comes forth to shine,  
Shares honors with St. Valentine.  
And so again I say, Dear Art  
Accept my homage and my heart.

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**Art School News**

"ALL ABOUT, A GUIDE to New York's Museums and Reference Sources" is the big title of a handy little pamphlet just published by The Workshop School of Advertising and Editorial Art. In it are listed the art museums and libraries of New York with a brief summary of their collections, special facilities, hours, and admission charges and requirements if any. Sized to fit conveniently in pocket or wallet, the booklet may be obtained by writing to the Workshop School, 666 Fifth Avenue, New York 19.

A symposium, "Aspects of the Art of Paul Klee," the first of a series arranged by the Museum's Junior Council, will be held on February 2 in the auditorium of The Museum of Modern Art. Participating are Marcel Breuer, designer of the controversial house seen last year in the museum's garden and formerly Klee's friend and associate; J. B. Neumann also a friend and director of the New Art Circle; artist Ben Shahn and Edgar Wind, iconographer. Andrew C. Ritchie will be the moderator.

Talk isn't cheap at the Modern Museum where tickets sell for \$1.50 to members and \$2.00 to non-members.

The Art Academy of Cincinnati is entering happily upon its second term with a rather unusual teaching arrangement. As the Academy puts it "... the best way to acquaint a mature student with the variety and individuality of modern painting is to expose him to a variety of stimulating and individual teachers."

Therefore, to supplement the regular staff, Ralston Crawford, Louis Bouché and Josef Albers each came to Cincinnati for six-week periods during the past semester. The various styles and approaches represented formed an interesting and inclusive program for about thirty students admitted to the advanced course. For an added filip, work by all three artists was shown at the Cincinnati Art Museum. Similar plans have been made for next term.

On January 14, at the City College Auditorium under the auspices of Artists Equity, some thousand persons heard Vincent W. Van Gogh discuss the works and life of his famous uncle. A highlight of Mr. Van Gogh's talk was the reading of some as yet unpublished letters of Vincent Van Gogh. Similar activities are planned for the future. Dates have not yet been announced.

The fourth National Silversmithing Workshop Conference for art teachers and supervisors which Handy and Harman sponsor each summer will be conducted at the School for American Craftsmen, in Rochester, N. Y., this summer, from July 31 to August 25. Richard H. Hill, British silversmith, designer and teacher will conduct the conference. To enter the course application must be made for a fellowship. Applicants need not have worked in metal before, but they must hold teaching posts in a university, college or high school in the United States or Canada. For further information, write to the Craft Service Department, Handy and Harman, 82 Fulton Street, New York 7, N. Y.

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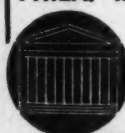
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## On the Material Side

[Continued from page 29]

a careful examination and choosing be-  
tween paints. The painter should select  
those which have the properties that  
seem best to suit his personal technique.  
These visible properties include such  
items as texture, consistency, color  
properties, etc. The skill and knowledge  
and vigilance of perhaps a hundred peo-  
ple went into that little tube of alizarin  
that's so easy to squeeze out.

### Economy

Painting supplies were never classi-  
fied as ordinary commercial goods in  
the past. The entire history of creative  
art is based on the use of superlative  
materials. When we resort to inferior  
products we immediately handicap our-  
selves in our attempt to keep up with  
the past. You'll have to get resigned to  
the fact—if it wasn't made clear to you  
the first time you visited an artists'  
supply store—that you're engaging in  
an activity which requires more money  
than you can possibly afford. But all  
problems concerned with creative art  
are at least as tough to solve as that  
one. It has often been pointed out  
that superior materials are in them-  
selves economies: a fine brush treated  
with respect will outwear more than  
one poor one; top-grade colors handled  
correctly will go further than cheap  
ones; and there will be less waste on  
good paper or canvas.

If a painter has the spare time there  
are some items he can make for himself  
profitably, such as gesso panels, damar  
varnish, pastels, gouache and tempera  
paints. Most painters find that oil and  
watercolors are less feasible to make  
both because of the amount of labor  
involved and the superiority of the con-  
trolled factory product. And when you  
have had a little experience of this sort  
you'll also gain as a bonus a clearer  
insight into the workings of your ma-  
terials and a pride in their use.

### New Materials

In an early issue, I plan to review the  
use of new materials and unorthodox  
methods of painting which have arisen  
among our more advanced modern  
painters in recent years. One innova-  
tion which may fall into this class is  
the "nail enamel" used in paintings by  
Charles Melohs.

However commendable it may be for  
an artist to experiment and pioneer in  
the use of new materials, the proper  
procedure would seem to be to work  
out the chemical or physical perfection  
of the materials first, and then apply  
them to use to see whether they meet  
the painting requirements in practice.

The name "nail enamel" applied to  
this material is extremely puzzling:  
none of the colors came out of a cos-  
metic bottle since they were especially  
made for the artist's use as paints. Ap-  
parently the colors cannot be blended  
with the brush. This makes for a very  
hard, harsh effect in the case of a pel-  
lucular medium. Nail enamels are nor-  
mally made with a base of nitro-cel-  
lulose. There are literally hundreds of  
different formulas, and there have been  
many objections to artists' use of such  
materials in the past. Artists have ex-  
perimented with cellulosic coatings of  
a similar type for fifty years.

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### National Academy of Design

One of the most notable affairs in New York for years was the brilliant dinner on the Starlight roof of the Waldorf on January 18 to commemorate the 125th anniversary of the founding of the National Academy, and to pay tribute to its founder and first President, Samuel F. B. Morse.

The great room was crowded to capacity with leaders in the arts and sciences who listened raptly as the great artist and inventor was extolled and as his original telegraph instruments again carried his first message, sent over the wires from Washington to Baltimore more than a century ago.

This time that message: "What Hath God Wrought?" came through that same Morse instrument from President Truman to the assembly in New York. Again it was recorded, as it was in Baltimore, and the recording was shown to the interested audience.

But this dinner was not to pay tribute to him as an inventor. Rather it was

his outstanding contribution to fine arts that was honored, for Morse was equally gifted with a brush. He was not a Sunday painter—his work attained international recognition.

His portrait of Lafayette in New York City Hall, his portrait of William Paulding, one of New York's first Mayors, in City Hall and many others, bear testimony to his great ability. The National Academy of Design has stood for 125 years, a tribute to another side of the great man, for his vision and his organized mind helped build a tradition and advance American Art.

An exhibition of his original telegraph equipment and graphic displays of the progress of communication from the Morse telegraph to television, is now on display at the Educational Hall of the Museum of Natural History, and will last until February 28. Some of Morse's paintings are also on view.

When He gave us Morse it might well have been said: "What Hath God Wrought?"

### Taking Our Comics Seriously

Because quite a number of cartoonists who draw comics are members of the League, we are not without some interest in the excitement surrounding the attempts to lay most all child delinquency on their door-steps.

A recent report by Dr. Lawrence A. Averill, psychologist of the State Teachers College in Worcester, Mass., is rather intriguing, particularly the sarcasm the Doctor directs at the critics of the comics. He carefully questioned some 2,881 Massachusetts school children, ranging in age from 6 to 14 years, and their answers were enlightening. They called the characters "brave," "heroic," "true friends," and many of them said "moral," and "modest."

The distinguished Doctor finds that the 120,000 words in one year's issue of a certain comic came to twice the wordage of the fourth and fifth grade readers. The comics must have provided more of an incentive for students to excel in that study than the late Mr. McGuffey induced. And there was no more incentive to crime than there was in those McGuffey readers. The villain always gets it in the neck, or somewhere else, in the end.

In the meantime our newspaper publishers, responding to increased demands for more and more "funnies," from both youngsters and grown-ups, are even doubling the space previously allotted to them.

As we previously pointed out, the James Boys and the Daltons, and those others, never saw a comic in their exciting and lawless lives. We have not yet heard accusations that those fellows in Boston who made away with a million and a half dollars, got their

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idea from a perusal of the comic pages in their more youthful days, but there is still time. Possibly the idea has not yet occurred to the relentless critics of these harmless little books.

Here is the third essay in the contest sponsored by the National League of Pen Women for American Art Week. This essay written by Antoinette Fellows Smythe of Philadelphia was awarded Honorable Mention by the Jury:

## How Art Enriches Our Practical Life

By Antoinette Fellows Smythe

The sharing of ideas is the purpose back of all social life and only through a structure can the artist convey his message. Most of us are too busy looking on the troubles which our five senses tell us are real to be able to turn away from the work-a-day world and search for the meaning back of the structure. The artist deals with a reconstructed world of his own fancy. He is discontented with the world as we see it, and it is said that "discontent breeds genius."

We may share in this beauty which the artist is trying to give us, indeed we do share in it every time we acclaim: "That is beautiful!" What have we done when we say: "How sublime is the view of the mountains?" Certainly we have understood the symbol back of the mountains and by so much have enriched ourselves. The deep esthetic response has left us something and never again can we be the same.

The man in the street goes to the Opera. He comes out humming a melody. He has made the symbol of the structure his own. Is it not true that the composer has conveyed his meaning and passed on his inspiration to this audience who is enriched thereby? It is said: "What we understand, we possess: no more and no less."

In a subtle sort of way we have entered into the meaning back of the structure in empathy and are one with it. We cannot all be a Beethoven or Raphael, but as I see it, if we allow ourselves to enter into their meaning behind the structure that they have built we have taken the first step to being one with them.

Emerson says: "Revelation comes only to men of preparation." After all, we are the sum total of our experience and the creative mind does not mistake us. She does not attempt to give a poem to a man who cannot read or write. Quiller Couch feels that an uneducated man has no more chance to be a poet than has an Athenian slave notwithstanding that some of our singers of songs are simple folk.

Now what is the difference between a genius and a man on the street? I cannot feel that the creative urge is playing any favorites. It is said that there are three kinds of people in the world. The dreamer of dreams who lets his dream drift by him, the philosopher who questions his experience and contrasts it with the experience of others, and the artist who fixes his dream. That then is the only difference. The artist does something about expressing this urge to project his dream so that other men may share it.

Ask a poet if a poem is his. He will tell you that a line came to him and

he wrote it down and built it up to a poem. Ask a composer if the symphony is his. He will tell you that an interval haunted him until he made a Ninth Symphony of it as Beethoven did. Any one who has pondered over a mathematical problem he could not solve has experienced the flash of consciousness which gave him his answer seemingly out of the blue.

We too can build a ladder for ourselves into a world of fancy where beauty does not fade if we will ponder over the symbol back of the artist's structure, and through his beauty we will have taken our first step into the world of answers where we too may project our dream that others may be enriched.

## Not Subject to Tax

Two of our members have asked us whether money received as compensation for personal injuries is subject to tax.

We are happy to assure them that our special Consul, Mr. Seymour J. Wilner, who is an authority on the subject of taxes, confirms our opinion and cites Sec. 22 b 5 of the Internal Revenue code, under the Workman's Compensation Laws, which specifically exempts any money received for personal injuries.

Obviously, this is not an earned income.

## High Cost of Copyrights

On our recent trip to Washington we were not lobbying, but we did inquire casually into the subject of the 300% hike in the cost of the little certificate the Registrar of Copyrights issues. Not one of the dozen members of Congress to whom we mentioned the subject had any knowledge of the terrific boost which this little sheet of paper got on May 27, 1948.

With this \$4 fee, plus the dollar for the photographs the Government requires, it adds up to \$5. We might be less contentious were this a real protection, but, apparently it is not. As we mentioned before, our distinguished member, William R. Leigh had one of his large paintings brazenly, and without even consulting him, reproduced and made use of for a purpose in which he was not in sympathy.

Mr. Leigh, as we have previously stated, simply finds this beautiful little copyright certificate gives him the right to go into court and attempt to recover for the obvious damage he has suffered. Costs for such actions, as you are all aware, involve considerable expense.

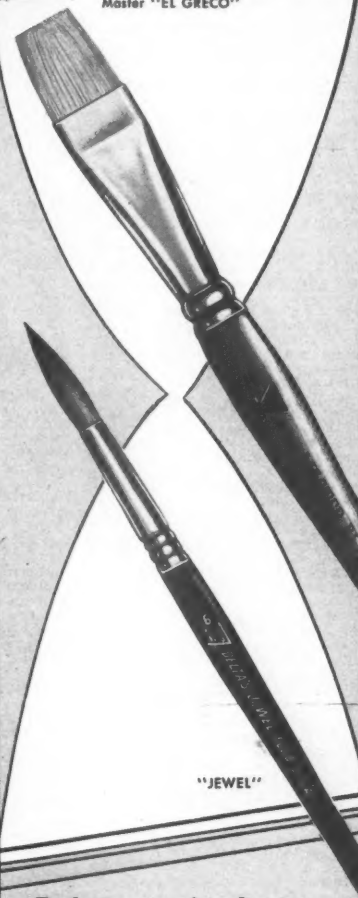
Wouldn't you think that Mr. Leigh's registration of his painting, together with the photographs he supplied should have entitled him to a little bit of Uncle Sam's protection? Shouldn't Uncle Sam say, "Certainly that copyright of mine is an honest receipt for insurance money paid to me?"

But your Uncle is not entirely without some interest. He pays the salary of the Judge who will try your copyright cases. How many of you have written your Members of Congress, protesting this raise in Copyright fees? It is not too late yet.

—ALBERT T. REID.

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# CALENDAR OF CURRENT EXHIBITIONS

## ALBANY, N. Y.

Institute of History & Art To Feb. 5: Industry in Albany; Feb. 10-28: Watercolors.

## ANDOVER, MASS.

Addison Gallery To Feb. 12: "Pictures Within Pictures."

## ATLANTA, GA.

High Museum To Feb. 5: Old Masters; Feb. 12-28: Architectural Drawings.

## BALTIMORE, MD.

Museum of Art To Mar. 5: Cone Memorial Exhibition.

Walters Art Gallery To Feb. 19: Chinese Porcelains.

## BOSTON, MASS.

Brown Gallery To Feb. 11: Paul Fontaine, Paintings.

Copley Society To Feb. 10: M. F. Broome; Feb. 13-24: Bate.

Doll & Richards To Feb. 11: Tseng, Hsien-Chi Feb. 13-25: Bye.

Guild of Boston Artists To Feb. 4: Hell; Feb. 6-18: Members' Exhibition.

Institute of Contemporary Art To Feb. 19: Hallmark Art Awards.

Museum of Fine Arts Feb.: Persian Exhibition.

Wiggins Gallery To Feb. 27: Lithographs of Nicolas T. Charlet.

BUFFALO, N. Y.

Albright Art Gallery To Feb. 12: Dorothy Liebes Textiles.

## CHICAGO, ILL.

Art Institute Feb.: Van Gogh Exhibition; Chinese Frescoes; Gauguin

Boyd Britton Galleries Feb. 3-28: Claude Bentley.

Chicago Galleries Ass'n Feb.: Gianni Clifane, W. F. McCaughey.

Frank J. Oehlschlaeger Feb.: American Paintings.

Palmer House Galleries To Feb. 13: French Prints.

Public Library Feb.: Olga Ritchie, Plastics, Ben Rose, Fabrics.

CINCINNATI, OHIO

Taft Museum To Mar. 12: Salone di Venezia.

## CLEVELAND, OHIO

Museum of Art To Mar. 19: Henry G. Keller Memorial Exhibition.

COLORADO SPRINGS, COLO.

Fine Arts Center To Mar. 28: "Artists West of the Mississippi."

## COLUMBUS, OHIO

Gallery of Fine Arts Feb.: Marin Watercolors; Beaux Arts Show.

## DALLAS, TEX.

Museum of Fine Arts Feb.: 25 Prints by Will Barne; Texas Annual Painting & Sculpture; Prints & Drawings.

## DAYTON, OHIO

Art Institute Feb.: Art Center, Dayton Exhibition.

## DENVER, COLO.

Art Museum To Feb. 19: Portraits Through the Ages.

## DES MOINES, IOWA

Art Center Feb.: John Steuart Curry; Gladys Robinson.

## DETROIT, MICH.

Institute of Arts Feb.: "French Painting from David to Courbet," "Works in Progress."

## GRAND RAPIDS, MICH.

Art Gallery Feb.: Mast, Newman, Jones.

## GREEN BAY, WIS.

Neville Public Museum Feb. 5-28: Leon Pescheret, Colored Etchings.

## HARTFORD, CONN.

Wadsworth Atheneum To Feb. 12: De Groot Loan Collection.

## INDIANAPOLIS, IND.

Herron Art Institute Feb. 5-26: Marcel Breuer; Jules Pascin.

## LOS ANGELES, CALIF.

Cowie Galleries Feb.: Randall Davey; Luigi Corbellino.

Esther's Alley Gallery Feb.: Contemporary American Paintings.

Forstye Gallery Feb.: Contemporary Paintings.

Hatfield Galleries Feb.: Modern French & American Paintings.

Stendahl Galleries Feb.: Ancient American & Modern French Art.

Taylor Galleries Feb.: Contemporary American Paintings.

Vigevano Galleries Feb.: Modern American Paintings.

Frances Webb Galleries Feb.: Modern American Paintings.

## LOUISVILLE, KY.

Speed Art Museum Feb.: Art of Israel; Founders Memorial Show.

## MANCHESTER, N. H.

Currier Gallery Feb.: New England

## Painting & Sculpture, 1949.

## MIAMI, FLA.

Friends of Art Feb. 9-22: Contemporary Paintings from Abbott Collection.

Terry Art Institute Feb.: Contemporary American Paintings.

## MINNEAPOLIS, MINN.

Institute of Arts To Feb. 12: Chinese Court Costumes.

Walker Art Center Feb.: Jerome Liebling, Photographs; Lustig.

## MONTCLAIR, N. J.

Art Museum Feb. 5-26: Prints of Anders Zorn.

## MONTREAL, CANADA

Museum of Fine Arts To Feb. 17: Lyman, Goldberg, Roberts, Surrey.

## NEWARK, N. J.

Newark Museum Feb.: Albers Textiles; Bridges, Photographs.

## NEW ORLEANS, LA.

Delgado Museum Feb.: Prints, Old Masters.

## NORFOLK, VA.

Museum of Arts & Sciences Feb. 5-26: 8th Annual of Contemporary Virginia & North Carolina Painting.

## OAKLAND, CALIF.

Mills College To Feb. 15: Zygmund Sassevich, Sculpture.

## PASADENA, CALIF.

Art Institute Feb.: Zorn Etchings; Ejnar Hansen Paintings.

## PHILADELPHIA, PA.

Art Alliance Feb.: Judson Smith; Charles G. Chase; Joan Morris.

Pennsylvania Academy To Feb. 25: 145th Annual of Painting & Sculpture.

Print Club Feb. 7 to Mar. 1: 24th Annual of Prints.

## PITTSBURGH, PA.

Carnegie Institute To Feb. 25: Prints from the Wiggins Collection.

U. of Pittsburgh To Feb. 15: Frick Memorial Exhibition of Paintings.

## POUGHKEEPSIE, N. Y.

Three Arts To Feb. 28: Lisa Mangor.

## PORTLAND, ME.

Sweat Museum Feb. 5-26: 67th Annual Watercolors & Pastels.

## PROVIDENCE, R. I.

Museum of Art To Feb. 28: French Prints of 19th & 20th Centuries.

## RALEIGH, N. C.

State Art Gallery To Feb. 15: John Chapman Lewis, Paintings.

## RICHMOND, VA.

Museum of Fine Arts To Mar. 5: Healy's Sitters.

## SACRAMENTO, CALIF.

Crocker Art Gallery Feb.: Laurence Hosmer, Landscapes; California School.

## ST. LOUIS, MO.

City Art Museum Feb.: Brooklyn Print Annual; Resident Theatre.

## SAN FRANCISCO, CALIF.

De Young Museum Feb.: Cameron; Petrovo, Lewis.

Legion of Honor Feb.: 13 Watercolorists, 14th Annual Exhibition.

Museum of Art Feb.: 15th Anniversary Exhibitions.

## SANTA FE, N. M.

Museum of New Mexico To Feb. 15: Ryan, Galle, Wiley, Miller.

## ST. AUGUSTINE, FLA.

Art Association Feb. 5-28: Exhibition of Members' Work.

## TORONTO, CANADA

Art Gallery To Feb. 25: 25 Works by Corot; Arthur Lismer.

## TULSA, OKLA.

Philbrook Art Center To Feb. 7: Abstract Painters of Southwest.

## UTICA, N. Y.

Munson-Williams-Proctor Institute Feb. 5-27: Artists of Central New York; French Prints.

## WASHINGTON, D. C.

National Gallery Feb.: Mellon, Kress, Widener & Dale Collections.

Phillips Memorial Gallery Feb.: Louis Schanker; Phillips.

## WEST PALM BEACH, FLA.

Norton Gallery Feb.: Archaic Chinese Jade.

## WORCESTER, MASS.

Art Museum Feb.: A Two-Century Cycle of Advertising Art.

## NEW YORK CITY

ACA Gallery (63E57) To Feb. 18: Nat Werner, Sculpture.

A-D Gallery (130W46) Feb. 7-March 31: Morton Goldsholl.

American-British Art Gallery (122E55) To Feb. 18: Grandma Moses.

Argent Galleries (42W37) Feb. 6-18: Schachter.

American Youth Hostels (351W54) To Feb. 15: "With Simple Tools," Drawings & Watercolors.

An American Place (509 Mad.) To Feb. 18: John Marin.

Artists Gallery (851 Lex.) To Feb. 9: T. Tafel; Feb. 11-March 2:

## Daniel Redman.

AAA (711 5th) To Feb. 11: Julio de Diego; Feb. 13-Mar. 4: Taubes.

Audubon Society (1000 5th) Feb.: South Carolina Bird Life.

Aquavella (38E57) Feb.: Old Masters.

Babcock Galleries (38E57) To Feb. 12: American Paintings; Feb. 13-Mar. 4: Harold Weston.

Barbizon Plaza Galleries (101W58) Feb. 6-27: Gertrude Lawrence Berger.

Barzansky Galleries (664 Mad.) To Feb. 12: Group Show; Feb. 13-Mar. 8: Harriet Fitzgerald.

Binet Gallery (67E57) To Feb. 11: Mary Turley Robinson; Feb. 11-Mar. 4: A. Raymond Katz.

Brooklyn Museum (E. Pkwy.) To Feb. 13: Student's Work.

Buchholz Gallery (32E57) To Feb. 11: Juan Gris; Feb. 14-Mar. 11: Marino Marini, Sculpture & Drawings.

Carlebach Gallery (937 3rd) To Feb. 4: Ingle; Feb. 6-27: Chet La More.

Carre Gallery (712 5th) To Feb. 11: Picasso.

Carstairs Gallery (11E57) Feb. 6-25: Janice Blala.

Contemporary Arts (106E57) To Feb. 10: Selig Morgenrath, Filipes; Feb. 13-Mar. 3: Mid-Season Retrospective.

Creative Gallery (20W15) To Feb. 11: Joseph Gans; Feb. 13-25: Sandburg.

Demotte Gallery (39E51) To Feb. 9: Sister M. Noreen; Feb. 10-Mar. 18: Henry de Geofroy; Feb.: Irish Art.

Downtown Gallery (32E51) To Feb. 18: Ralston Crawford.

Durand-Ruel Galleries (12E57) Feb.: Modern French Paintings.

Durlacher Galleries (11E57) To Feb. 25: 3 British Painters, Colquhoun, MacBrude, Vaughan.

Egan Galleries (63E57) Feb.: George McNeill.

Egleston Gallery (161W57) To Feb. 4: Garrett B. Conover; Feb. 6-18: Avery Handy, Jr.; Feb. 13-25: Tiburwa.

8th St. Gallery (33W8) To Feb. 5: Enes Nardi; Feb. 6-19: Gotham.

Emmerik Gallery (662 Lex.) To Feb. 12: Trude Wachner.

Feigl Gallery (601 Mad.) Feb.: Kokoichka, Kaufmann, Krauskopf, Vytlatil, Soutine.

Ferargli Gallery (63E57) To Feb. 15: Group Exhibition.

Friedman Gallery (20E49) Feb.: Illustrations by Albert Staehle.

Galerie St. Etienne (46W57) Feb.: Anton Paistauer.

Grand Central Art Gallery (15 Vand.) To Feb. 11: Dohanos, Johnson; Feb. 14-25: George Broun.

Grand Central Art Gallery (718 Mad.) To Feb. 15: Group Exhibition.

Greiss Gallery (47 Chas.) Feb.: Feininger, Woodcuts, Weber, Lithographs, Pace & Lorian, Watercolors & Drawings.

Hewitt Gallery (18E69) Feb. 8-Mar. 4: Trompe L'Oeil Paintings.

Hugo Gallery (26E55) To Feb. 18: Buitman.

Janis Gallery (15E57) Feb.: Arp—S. Tauber-Arp.

Jewish Museum (5th at 92) To Feb. 12: Jewish Culture Congress.

Kennedy Gallery (785 5th) Feb. 3-28: Society of American Etchers, Engravers, & Lithographers.

Kleemann Galleries (65E57) Feb.: Ellshemius.

Knoedler Galleries (14E57) To Feb. 11: Maurice Grosser; Feb. 6-25: Impressionist Paintings from Private Collections.

Koots Gallery (600 Mad.) To Feb. 20: William Bastiotes.

Kraushaar Gallery (32E57) To Feb. 18: James Penney.

Laurel Gallery (108E57) To Feb. 11: Michael Lenson; Feb. 11-24: "Quintet" Paintings by Five Musicians.

Levitt Gallery (559 Mad.) Feb. 6-27: Leon Zoute.

Little Carnegie (146W57) Feb.: Paintings of ASL Students.

Little Gallery (Lex. & 83) Feb.: Mary Hibbard; Sprague.

Lipton Gallery (791 Lex.) Feb.: Girard; Geagunere.

Luyber Galleries (112E57) Feb. 6-Mar. 4: Gerrit Hondius.

Macbeth Gallery (11E57) To Feb. 11: Constance Richardson.

Matisse Gallery (41E57) Feb.: Du-buffet.

Metropolitan Museum (82 & 5th) To Mar. 19: 4 Centuries of Miniature Painting; Adam in the Look-

ing Glass; Wentworth Bequest.

Midtown Galleries (605 Mad.) To Feb. 25: Zoltan Sepesky.

Milch Galleries (55E57) To Feb. 18: George Ault Memorial Exhibition.

Museum of Modern Art (11W53) To Feb. 19: Paul Klee Exhibition; Model for a War Memorial.

Museum of Natural History (Cent. Pk. W. & 79) To Feb. 28: Samuel F. B. Morse.

Museum of Non-Objective Painting (1071 5th) To Feb. 14: Group Exhibition.

Museum of the City of New York (5th & 104) Feb.: New York a Half Century Ago—Photographs by Byron.

National Arts Club (15 Gram. Pk.) Feb. 8-23: Creative Art Associates.

National Academy (1083 5th) To Feb. 19: American Watercolor Society Annual.

Newcomb-Macklin Gallery (15E57) Feb. 6-18: Davis Gauss.

New Art Circle (41E57) Feb.: Group Exhibition.

New School (66W12) To Feb. 15: Mario Carreno.

Newton Gallery (11E57) Feb.: Old & Modern Masters.

Newhouse Galleries (15E57) Feb.: Distinctive Paintings.

New York Circulating Library of Paintings (640 Mad.) Old Masters & Modern Paintings.

New York Historical Society (Cent. Pk. W. & 77) Feb.: Drawings of New York; Vernon Howe Bailey.

Niveau Gallery (63E57) Feb.: Modern French Paintings.

Passedoit Gallery (121E57) To Feb. 11: William Lester; Feb. 13-Mar. 4: John van Wich.

Betty Parsons Gallery (15E57) To Feb. 11: Barnett Newman; Amy Lee; Feb. 13-Mar. 4: Hedda Sterne.

Pen & Brush Club (16E10) To Feb. 9: Vilas; Cotton; Richardson.

Peridot Gallery (6E12) To Feb. 25: Melville Price.

Perls Gallery (32E58) To Feb. 28: Joseph Glasco.

Perspectives Gallery (34E51) To Feb. 25: Mario Prassinos, Olivier Debray.

Public Library (42 & 5th) Feb.: Italian Prints of 6 Centuries.

Public Library (69 & Amst.) Feb.: Woodard.

Pyramid Gallery (59E8) To Feb. 7: Routhentein & Seizon.

Ramer Gallery (4th & 18) To Feb. 11: Group Exhibition of Student's Work.

Rabun Studios (810 Mad.) Feb.: Don Turano.

Riverside Museum (310 Riv. Dr.) Feb. 5-24: Associated Artists of New Jersey.

RoKo Gallery (51 Greenwich) To Feb. 13: Beauford Delany.

Rosenberg Gallery (16E57) To Feb. 25: Weber, Knaths, Rattner.

Salpeter Gallery (36W56) To Feb. 11: Ambellan, Sculpture; Feb. 13-28: Lumen Martin Winter, Frescoes.

Scalamandre Museum (20W55) Feb.: Silks of the Harmonists, Ecclesiastical Vestments.

Bertha Schaefer Gallery (32E57) To Feb. 11: Ary Stillman; Feb. 13-Mar. 4: Norman Daly.

Schaeffer Gallery (62E58) Feb.: Old Masters; To Feb. 15: Lotte Lehmann.

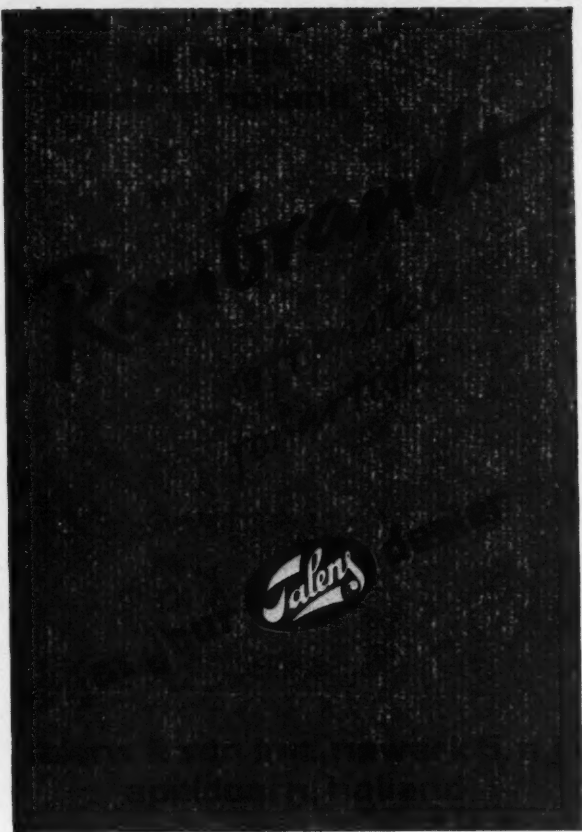
Schultheis Art Galleries (15 Maiden Lane) Feb.: Old Masters.

Sculptors Gallery (4W8) Feb.: Group Exhibition.

Jacques Seligmann Gallery (5E57) Feb. 6-28: Constantine Kermes.

Serigraph Galleries (38W57) To Feb. 24: Serigraphs for Children; Gifts to the Tel Aviv Museum.





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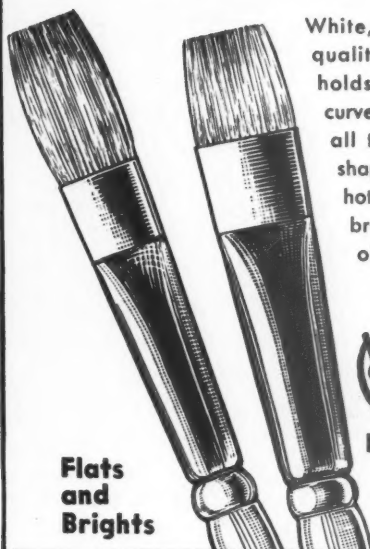
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